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INDIA MUSEUM, INDIA OFFICE, S.W.

NOTICE IS HEREBY GIVEN that on SATURDAY, the 18th of June, and every succeeding Saturday until 6th of August inclusive, the India Museum will be OPEN to the Public until dusk.
The Museum is also open to the general public on Monday, Tuesday, and Wednesday, as well as on Saturday, in each week; and on Thursday to Visitors with special cards from Members of the Council of India and Heads of Departments in the India Office.
Admission:—From Noon until 4 p.m. from 1st October to 30th April, and until 5 p.m. from 1st May to 30th September, and on the Saturdays above named from Noon until dusk 8 p.m.
Visitors to the India Office on Fridays are also admitted to the Museum, through the India Office.
J. FORBES WATSON.

ROYAL BOTANICAL SOCIETY, REGENT'S PARK.

—THE GREAT PETE AND EXHIBITION OF PLANTS, FLOWERS, AND FRUIT will take place on WEDNESDAY and THURSDAY, June 22nd and 23rd. Tickets, price 2s. each, to be had at the Gardens and of the Society's Clerks, Austin's Ticket Office, St. James's Hall, Piccadilly, by orders from Fellows of the Society.

STATISTICAL SOCIETY.—THE ANNUAL DINNER

will take place at the "SHIP," GREENWICH, on SATURDAY, 19th June, at 5 o'clock. Follows Tickets.
12, St. James's-square, S.W.

ETHNOLOGICAL SOCIETY OF LONDON.—

A SPECIAL MEETING will be held at the ROYAL UNITED SERVICE INSTITUTION, Whitehall-yard, (by permission of the Council), on TUESDAY, June 21st, 1870, at 8 p.m., when DAVID FORBES, Esq. F.R.S., will read a paper 'On the Aryan Invasions of Solvia and Peru.'
A. LACK FOX, Esq., Hon. Gen. Sec.

THE PHARMACEUTICAL SOCIETY OF GREAT BRITAIN.

The Council of this Society require the SERVICES of TWO GENTLEMEN as EDITOR and SUB-EDITOR of the *Pharmaceutical Journal*, to be published WEEKLY from and after the 2nd of July. The Salary of the Editor to be 250s. and of the Sub-Editor 100s. (for Editorial duties). All applications must be sent to the Secretary of the Society, 17, Bloomsbury-square, on or before the 18th inst., marked on the envelopes respectively 'Application for Editorship or Sub-Editorship.'
Further particulars may be obtained of the Secretary, 17, Bloomsbury-square.

BIRMINGHAM TRIENNIAL MUSICAL FESTIVAL.

IN AID OF THE FUNDS OF THE BIRMINGHAM GENERAL HOSPITAL.

THIRTIETH CELEBRATION.

ON TUESDAY, the 20th of August.
WEDNESDAY, the 21st of August.
THURSDAY, the 1st of September.
FRIDAY, the 2nd of September.

PATRONS.

Her Most Gracious Majesty the QUEEN.
His Royal Highness the PRINCE OF WALES.
Her Royal Highness the PRINCESS OF WALES.
Her Royal Highness the DUCHESS OF CAMBRIDGE.
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President.—The Right Hon. the EARL OF BRADFORD.
Vice-Presidents.—THE NOBILITY AND GENTRY OF THE MIDLAND COUNTIES.

By Order, HOWARD S. SMITH, Secretary.

CRYSTAL PALACE.—GARDENS and PARK

IN SUMMER BEAUTY.

TUESDAY.—GREAT DRILL REVIEW, by H.S.H. THE PRINCE OF TECK and H.R.H. THE PRINCESS OF TECK, 4,000 Boys. After the Review, various Gymnastic Exercises, &c.

TUESDAY TO FRIDAY NEXT.—GREAT DOG SHOW, 200 Specimens from Bloodhounds and Mastiffs to Toy Terriers and Pugs.

WEDNESDAY.—GREAT CHORAL CONCERT, 5,000 CHILDREN of TONIC SOLA, &c. Conductors, Mr. J. SALLIS and Mr. J. PROUDMAN. The first of these Great Gatherings this year. Concert at 3 o'clock on Handel Organ.

MONDAY TO FRIDAY, One Shilling Days.—(For admission to DOG SHOW, see special Advertisement.)

SATURDAY.—GREAT ROSE SHOW of the SEASON.—During the Afternoon, the ANNUAL FETE of the GERMAN GYMNASIUM SOCIETY: 120 Selected Members of the Society will go through their various Exercises, Drills, Boxing, Fencing, Gymnastic Feats on Parallel and Horizontal Bars, &c.

Admission 2s., or by 2s. 6d. Tickets beforehand. Season Tickets free. Fine Arts Courts, Picture Gallery, Statues, Flowers, Music, Fountains Playing, &c.

EDINBURGH ACADEMY.—The Directors

of the Edinburgh Academy are prepared to receive APPLICATIONS for the vacant Classical Mastership. Information as to the duties and emoluments of the office may be obtained from Mr. ALFRED BROWN, Clerk to the Directors, 4, North St. David-street, Edinburgh, with whom applications (accompanied by twenty copies of Testimonials) must be lodged on or before MONDAY, the 4th of July. The next Master will be expected to enter on his duties on the 1st of October.
Edinburgh Academy, May 23, 1870.

UNIVERSITY COLLEGE, LONDON.

FACULTY OF ARTS AND LAWS.

The DISTRIBUTION OF PRIZES to the Students of this Faculty, will take place at the College, on FRIDAY, June 24th, at 4 p.m. The Right Rev. Dr. TEMPLE, Bishop of Exeter, will preside.

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MALVERN WELLS.—The Rev. W. W. GEDGE,

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SOTHEBY, WILKINSON & HODGE, Auctioneers of Literary Property and Works illustrative of the Fine Arts, will SELL by AUCTION, at their House, No. 13, Wellington-street, Strand, W.C., on MONDAY, June 20, and Two Following Days, at 1 o'clock precisely, the Valuable LIBRARY of the late BYAM MARTIN, Esq., including Ben Jonson's Works, by Gifford, 9 vols.; Belle British Theatre, 21 vols. fine paper—Drummond's Edition Judicium—Aristotle, Orlando Furioso, 4 vols., Baskerville's beautiful edition, in red morocco by De Rome; Specimens of Works by Todd, 8 vols. in red morocco by De Rome; fine copy in old gilt tree-marbled calf—Mervale's History of the Romans under the Empire, 7 vols.—Bacon's Works, by Basil Montagu, 17 vols.—Addison's Works, 4 vols., Baskerville's splendid edition, in old gilt calf—Southey's History of Brazil, 3 vols.—Malcolm's Persia, 3 vols. large paper—La Fontaine, Fables, 4 vols., Plates by Oudry, fine copy, in old russet—Révolution Française, 3 vols. Portraits and Plates, French calf extra—Saint-Non, Voyage Pittoresque de Naples et Sicile, 5 vols.—Voltaire, Œuvres, half red morocco, uncorrected proof, 12 vols.—Quarterly Reviews, 18 vols.—Allison's Europe, 10 vols.—Rogers's Italy and Poems, 3 vols. with Engravings after Turner and Stothard—Euripides Tragedies, Gr. et Lat. ex nova Recognitione A. Matthia, 3 vols. large paper (only eleven copies printed), red morocco—John's Works and Life, 12 vols., the Oxford Edition, on large paper—Houbraeken's Heads, brilliant impressions, on large paper.

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MESSRS.

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May be viewed three days preceding.

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MESSRS. CHRISTIE, MANSON & WOODS respectfully give notice that they will **SELL** by AUCTION, at their Great Rooms, King-street, St. James's-square, on **MONDAY, June 27, at 1 precisely**, the **COLLECTION OF PICTURES** formed by **LADY STEPNEY** about forty years exhibited at the Glasgow Exhibition—choice Cabinet Works by *Giorgione, Domenichino, Guido, Correggio, Titian, Berroccio, Velasquez, Palma, Greuze, &c.*

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MESSRS. CHRISTIE, MANSON & WOODS respectfully give notice that they will **SELL** by AUCTION, at their Great Rooms, King-street, St. James's-square, on **TUESDAY, June 28, at 1 precisely**, the **COLLECTION OF ANTIQUITIES** of **SIR JAMES VALLENTIN**, deceased. Sherrin London and Middlesex, comprising Greek, Roman, English, and other Coins and Medals, Antique and Cinque Cento Camei and Intaglio, and a Suit of embossed Silver Armour, found at Arvicorn; also a small Collection of Antiquities, formed by *W. Waite, Esq.*, comprising ancient British, Roman, Anglo-Saxon, and Medieval Jewellery, &c., and the Signet Ring of Edward the Black Prince, discovered at Monte Marsan, a town in the department of the Landes, on the grand route leading from France into Spain.

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LONDON, SATURDAY, JUNE 18, 1870.

LITERATURE

A Tour round England. By Walter Thornbury. 2 vols. (Hurst & Blackett.)

DEFOE's once popular work, topographical and personal, in which he, or some experienced hand for him, pleasantly described England to our great-grandfathers, has not been excelled on the whole. Many an agreeable volume of home travel has since been published, but each of these has been descriptive only of portions of the kingdom. No better subject than a picture of England and of English manners, drawn by a skilful native hand, could present itself to the imagination. Mr. Walter Thornbury might have done it if he could have given all his leisure to the work, and had been in no hurry in making text of his notes. This gentleman has preferred to fly with the crow, and to tell far more of the history of localities than of the men and manners of the places as he saw, judged, and smiled or sighed at them. We could have given all that is told about Lady Jane Grey, Mary Stuart, and a hundred other personages of whom there is nothing new to be said, for chapters on people as they now live and move and have their being. There is not a village that could not furnish half-a-dozen pages, at least, of matter in connexion with ways and dress and dialect and lingering traditions and numberless peculiarities, by all of which a book might have the freshness of a good and untold tale. We care nothing for the kings who rose here or fell there, in comparison with the people who now occupy the stage on which those monarchs strutted their little hour. What is William the Conqueror to us? We would sooner hear illustrations of the comic ignorance about him and of the indifference to outer history which exists at Bulwerhythe, where the hasty Norman is said, on landing, to have fallen upon his nose. In Gloucester Cathedral we should be less concerned with Edward the Second, who lies there, than with the bewilderment of the vergers touching Bishop Warburton. Mr. Thornbury takes us to Glastonbury, and of course we come in for King Arthur and all the old stories. A few far more sparkling pages might have been written descriptive not of what was, or what was not, but of what is—of that odious, bright, pert, bran-new, tasteless house which is so placed as to survey every corner of the grand ruins. No one who tarries in the Abbey can do so without a feeling that the house (to speak as the author sometimes speaks) has got its glass up to its eye, and is narrowly watching every movement of all who visit the majestic roofless walls, and scanning them to judge if they have paid their sixpences for leave to be upon the hallowed spot. Mr. W. Thornbury has chosen his own way, and he has done very well in it; but he might have done better. He might have told us what sort of people live in the out-of-the-way places of England. We really know very little of one another. A Yorkshire tyke is almost unintelligible in a south county horse-fair. There are people perfectly inoffensive on the west side of London that, addressed to women in the Wapping district, would convert the mildest of them into unrestrained furies. Some of us know Switzerland better than we know Middlesex,

and a popular description of the latter as it is at the present day would be a most acceptable book, providing always it ignored the Trinobantes and passed over in silence the Druids and what our author calls the "howling Danes." With regard to the Druids, the public may be congratulated on the fact that there is a theory fast growing into favour that they never existed at all. So that, if an author were to take for a subject the history of Acton, or Oak Town, where those equivocal personages are said to have abounded, there would be no excuse for his going into the religious belief of the early Britons. He would be better employed in painting Acton as it was when Fashion built her throne there—when there were wells, and no end of imbibing, flirting and love-making about them. The Acton assembly-rooms would be a theme for a new Zoffany who could paint in words; and we would sooner hear even of Lola Montes getting over the Priory wall, by help of a gallant omnibus-driver, than of all the priestesses who cut mistletoe in Acton Vale, and sang 'Casta diva' to the moon in Church Lane, or where Twyford Abbey now stands on the banks of the Brent.

Travellers, whose end and purpose may be described as "book-making," have not such advantage over their ancestors in that business as they seem to have. They may get over three or four hundred miles of country in a single day, but for anything they see of it they might almost as well be at home and asleep. They would have more experience of England in twelve hours on foot. The old pack-horse roads which still exist are wonderfully suggestive of the deliberate times when men who journeyed with the packmen had leisure to look, learn, and listen as they went. They were not dull times, for the wayfarers had to keep their powder dry, and be on the *qui vive* against those English Bedouins, the highwaymen. A student of Scottish life might have learnt enough of it to last his own lifetime, two centuries ago, by simply jogging along with the carriers between Selkirk and Edinburgh. The distance is not fifty miles, but it took them a fortnight to go and return. The old six-horse coach between Glasgow and Edinburgh (four and forty miles) took as many days as horses to do the distance there and back, which is now accomplished, in and out, in half the number of hours. We have all heard of the London and Edinburgh coach of the middle of last century, which started once a month and took a fortnight to perform the journey. What time for reflection!—of which there is so little now, and such brief time for that little! Exactly one hundred years ago, Arthur Young was doing something like the work that Mr. Walter Thornbury has recorded in these two handsome volumes. But, what a difference between the smooth metal roads now and the ruts of 1770! In Lancashire the latter were not worse than those of Sussex. It is of the former that Young says, "I know not in the whole range of language, terms sufficiently expressive to describe this infernal road. Let me most seriously caution all travellers who may accidentally propose to travel this terrible county, to avoid it as they would the devil, for a thousand to one they break their neck or their limbs by overthrows or breakings down." Young found ruts four feet deep, and a country floating with the mud of a wet summer. In a wet winter Lancashire must have gone down

altogether, or lived under hatches. On the roads of those days, broken-down carriages lay like skeletons of camels on the desert track; like wrecks on a still ocean. Moreover, the making of new roads did not always imply improvement. This is illustrated by the traveller who, coming to a spot where a new road branched off from the old, asked a waggoner which of the two he had better take. "No matter which," was the reply; "for, whichever you take, when you have got half way you will be sorry you didn't take t'other."

The author of 'A Tour through England' has had few difficulties in the way of progress, but he has not always cared to make the most of his opportunities. What he does tell is often very good and well told, but he as often leaves us unsatisfied. In his own district, between Reigate and Wotton, there is matter for an exquisite volume, but Mr. W. Thornbury only glances at it here, and is reticent where we could have borne most loquacity. He refers to Madame D'Arblay's (Fanny Burney's) residence, "Camilla Lacey," as if it were the actual house in which that lady and her husband resided. The little "Camilla Cottage," as Fanny D'Arblay called it, has long since been all but entirely swept away, from outward sight at least. Remains of the old modest dwelling may easily be traced in the interior of the present mansion, and they are not without a certain interest. Still greater interest attaches itself to some of the ancient people in the neighbourhood who remember the General and his literary wife, and who are not weary of telling stories of the times when the vicinity was a sort of Little France, full of French refugees, courteous and high-bred people. Volumes of local history lie in the memories of some of these ancient Surrey people.

If we refer now to some of the author's more important shortcomings, it is done in his own interest: his reputation is in his own hands. It has been said that no one can write a man down except himself; and Mr. Thornbury's rapid style will, unless he amend it, do him serious injury. He has shown he can write well and correctly; but here we find him careless, at least about things of which he cannot be ignorant. Mr. Thornbury speaks of "The malign Crookback and the outwitted Clarence whom he murdered in the Tower." Clarence was not killed by Gloucester in the Tower. He was capitally convicted by the peers on the personal accusation of his brother Edward IV. In another page, the author tells us, "In 1682, the proud Duke of Somerset married Josephine the heiress of the Earl of Northumberland, and Sion House became his." The name of that heiress was Elizabeth, a well-known personage who had been previously married to Lord Ogle and contracted to Thomas Thynne (the "Tom of Ten Thousand") of Longleat. Speaking of the hero of the Gunpowder Plot, we read with some surprise that "Guido Fawkes (was) the son of a York medical man." But Guy's father was a proctor, as well known in York as the Archbishop. Going back to history of an older date, our traveller, pausing at Harwich, says, "The Romans, wishing to guard the Saxon settlements on the south and east coast from fierce German pirates, established a sort of sea-patrol, or coast-guard, under the command of the 'honourable count of the Saxon shore, whose jurisdiction extended from Aldington in Sussex to Brancaster in Norfolk.'" Surely, this

information will puzzle the author's readers. Equally curious is the statement that "in September 1326, that wicked Queen of Edward the Second, Isabella, landed at Harwich from Dover, with seven hundred and fifty Hainaulters,"—whom the Queen had, indisputably, not recruited in Kent. From matter to manner: we would suggest, when the writer states, that "Peterborough, though a mitred abbey, had to bear its rubs before it folded its arms,"—that edifice must have found the latter feat one very difficult of performance. A cathedral folding its arms, before "it settled down to its present grave, dozing tranquillity," presents the public generally, and architects in particular, with a thoroughly new idea. It may shock the architects, as the following passage would the grammarians: "If an impartial person from this side of the Tweed looks at the two faces" (those of Mary Stuart and Elizabeth), "he will pronounce Elizabeth's the most handsome." The author, no doubt, is aware what violence to Priscian's head and Lindley Murray's spirit is here done, and which, with moderate care on his part, might have been avoided. The same care would have saved the author from remarking, "Some great people lie under Peterborough pavement. As Bob Acres was told, 'There is snug lying in the Abbey.'" The information was not given to that doughty person in reference to Peterborough, but the author applies the quotation as the young student of Greek did his accents, promiscuously. We are with him at Framlingham, and he tells us, "On the north side of Framlingham chancel (for, as Bob Acres observed, 'there is snug lying in the Abbey,') rests the counterfeit of the poet Earl of Surrey." The force of the "for" is useless in the welding of the two parts of the sentence together; and, in addition, Bob Acres here makes an original remark *à propos* to Framlingham, which, in connexion with Peterborough, is made to him by some other person. Of Bath, where Sir Lucius O'Trigger is generally supposed to have made the above consoling remark to the reluctant duellist, Mr. Walter Thornbury tells us nothing. Then, does he mean what is here set down when he says, "'Anastasius, or the Memoirs of a Modern Greek,' came out in 1819, and were at first attributed to Byron. The hero was, like Byron's heroes, a remorseful scoundrel"? There must needs be here a nice derangement of epitaphs. If the last error be one made through carelessness, we can hardly say as much for another, in connexion with Alnwick. Mr. Thornbury, speaking of the admission of freemen on St. Mark's Day, says: "The candidates, armed with swords, ride on horseback, . . . and at the market-place the cavalcade is joined by the chamberlain and duke's bailiffs. A band then heads the procession to the Freeman's Hill (four miles distant), where the candidates, dismounting, and putting on white dresses and white caps, trimmed with ribbons, struggle ignominiously through the well, a dirty, stagnant pool, twenty yards long." Mr. Thornbury is right in stating that this ceremony of enfranchisement is said to be as old as the days of King John, who decreed this form, in revenge for having himself stumbled through this bog on returning from hunting. The whole thing, however, has fallen into disuse. The ceremony was gone through for the last time, in 1854, and it now belongs, as the phrase goes, only to history.

We close Mr. Thornbury's volume with a hope that we may soon meet him again, doing justice to himself, and affording his critics an opportunity of speaking in terms of unreserved praise.

Glenmähra; or, the Western Highlands. By Sir Randal Roberts, Bart. With Illustrations by the Author. (Chapman & Hall.)

THE fictitious "Glenmähra" of this useful and opportune little volume is situated, we presume, in the island of Mull; and Mull (with the exception of Arrochar and Lochgoilhead, which are not important shooting-stations), is about the rainiest place in the West Highlands; yet this book is written in quite a cheerful and jaunty spirit; and, indeed, the author seems to have got so acclimatized to the damp island that he rather prefers rain, on the whole. "A showery day," he observes, "is a good one for finding birds, and is also grateful both to dog and man." A showery day may be; but to live in a mist of rain for a month or six weeks—as the autumn sportsman who goes to Mull is likely to do—may probably somewhat try the temper of Mr. Briggs. However, the volume before us does not deal with Mull alone. It offers practical and sensible hints to all who may take a northward direction in August; and more especially sets itself to guard the reader who may be desirous of renting a moor from being swindled. Just as often as not, the Englishman who rents a moor by letter, after having seen it advertised in the *Field* or *Land and Water*, is disappointed because of his own ignorance in expecting impossibilities, and also because he does not know the contingencies which will certainly affect his occupation of the shooting. These, in a somewhat exaggerated form perhaps, are described in "Glenmähra"; and the author also mentions that it is proposed, in order to avoid misapprehension and discontent, to publish in the latter of the journals we have named a series of papers, accurately describing all the shootings in the Highlands which are likely to be let. In the mean time, his own contribution to that knowledge is not to be despised. We could have wished to see it more uniform in plan and much more minute in certain directions. "Glenmähra" offers, indeed, a curious jumble of didactic maxims on shooting and fishing, some very clever descriptions of actual sport, a thin line of fictitious narrative, which is sometimes dropped, and a number of capital hints about house accommodation in the Western Highlands. There is no attempt in it, however, to string together a lot of dramatic adventures, fathered upon a number of imaginary characters, as in the well-known 'Tomiebeg Shootings.' We are introduced to a certain Mr. Jones; but sometimes he disappears altogether; and we have the author's own experiences, which are much more life-like and interesting than the adventures of the Cockney. Occasionally, too, we have a stray anecdote, and it is not always new. How many people, we wonder, have incorporated into their writings that excellent story, which went the round of the papers ages ago, about the Englishman who went down to shoot over the preserves of a French marquis? Sir Randal Roberts's version is very incomplete. Mr. Blackburn gives the anecdote in his 'Normandy Picturesque' pretty much as it appeared in the

newspapers. The keeper, after having described the thrushes, larks and moor-hens (and also the single wild duck which had once been seen on the lake), remarks, in reply to the Englishman's inquiry about hares,—"Mais certainement . . . j'en ai trois—Joséphine, Alphonse, et le vieux Adolphe. Pour le moment Joséphine est sacrée—elle est mère. Le petit Alphonse s'est marié avec elle, comme ça il est un peu père de famille; nous l'épargnerons, n'est ce pas, monsieur? Mais le vieux Adolphe, nous le tuerons; c'est déjà temps; voilà cinq ans que je le chasse!"

'Glenmähra' will prove sufficiently interesting, we should add, to those who, instead of going off on the 12th, remain peaceably in London until the last day of the month, and then disappear swiftly into the heart of some English county. The book embodies the author's experiences in every kind of shooting; and these are occasionally set before us in conversations which remind us not a little of the monologues of Walton's 'Piscator.' We have discourses on the causes of bulged barrels, on the best sizes of shot for wild shooting, on crooked and straight stocks, and what not. We heartily endorse Sir Randal's deprecation of punt-gun shooting,—a most murderous and unsportsmanlike amusement, for which Colonel Hawker is largely responsible. Sir Randal says he has "seen hundreds of unfortunate maimed birds left to perish and suffer agonies after the discharge of a punt-gun;" for it is not always possible to pick off the wounded with a small gun and get them into the punt. Nor is fishing neglected in "Glenmähra." We have the usual accounts of splendid baskets, of stirring encounters with salmon, and so forth. With one long line, or "trot," our author succeeded, upon a certain occasion, in taking twenty-three cod and ling, three skate, and four congers; one of the skate being so big that it looked like a hip-bath in the water, and had a ferocious encounter with the boatman, who was excusably afraid of it. Far be it from us to hint that the stories which we read in books of sport are not actually and literally true; but we may express some shade of regret over the fact that such good luck only falls to the lot of the gentlemen who write these books. Other and ordinary mortals, when they go out with a gun or a rod, never get such fine chances at the biggest stag in the district; never catch the seals which they kill; never meet with such amazing shoals of simple-minded fish. We must, however, do Sir Randal Roberts the justice to say that he does not pretend to have cleared the West Highlands of its game. On the contrary, his accounts of his own exploits are singularly modest. Altogether the book is a pleasant one to look over; there is no pretence about it, and many of its suggestions are so good that we advise Mr. Briggs to take the volume with him when he starts for the North. Here, for example, are Sir Randal's parting words of counsel for those who go to the Highlands, and with them we shall conclude—"Be well met with everybody: pay your way to the uttermost farthing: go to the kirk: have good whisky in the house: never give yourself airs: remember that the shepherd and his dog are the true keepers of the moor, and don't quarrel with the minister."

Lectures Introductory to a History of the Latin Language and Literature. By John Wordsworth, M.A. (Parker.)

THESE three lectures are merely a fragment of a larger work proposed by Mr. Wordsworth on the pre-Augustan literature. They cannot, therefore, be judged by the ordinary rules which would be applied to a finished work of such pretensions; but they show abundantly the knowledge, thoughtfulness, and good judgment of the writer: and we hope in no long time to receive from him a book which will fully supply an acknowledged want in England—a history of the literature of Rome, which shall be at once full, accurate and readable. Prof. Sellar has indeed discussed the poets of the Republic, but the most valuable part of his book is the full critique of only one—Lucretius; and the best account open to the English reader is contained in the chapters given to the subject by Mommsen, the only fault of which is their brevity.

Mr. Wordsworth is an advocate for partition of labour in the community of letters; he wishes French, German and English scholars to apply themselves each to those branches of study which are suited to the peculiar genius of their respective nations. In accordance with this principle—which would not approve itself to Mr. Mill—he wishes us, while retaining the traditional method of English study—"wide, general reading, without a definite object"—yet to supplement it by studies for which we have a natural aptitude. Such are, according to Mr. Wordsworth, practical archaeology; all that relates to religion, and especially to Christianity; the appreciation of the morality of ancient teachers; and the details of biography and national history. Accordingly, in his first lecture he contrasts the European Aryans by the manner in which they have respectively dealt with Christianity. The German races he characterizes as the authors of the Reformation: he thinks that amongst them there is "a danger of the resolution of faith into sentiment"; and he concludes with a regret for "the absence of one most important practical element" in the Reformation, which would seem to be—for here Mr. Wordsworth is not very clear—"provision for carrying on the Roman spirit of organized self-sacrifice for a common end." Want of distinctness, however, is not elsewhere a fault of Mr. Wordsworth: we have never seen the distinction between the Roman and the Greek character more clearly expressed than in this lecture.

The second lecture is an account of the different Italian races: the third describes the beginnings of Latin literature: both are good. Mr. Wordsworth thinks—contrary to the received belief—that the Umbrians were Kelts: he relies on the evidence of names of rivers and towns. But, after all, the interpretation of these names is guess-work, capable of less verification than any other etymological results; and even if the names be Keltic, the phenomena would not be peculiar to Umbria, but common throughout Europe, indicating the wide extension of the Keltic race in pre-historic times, but not proving that Umbria was Keltic in the time of the Republic. The burden seems to fall on Mr. Wordsworth to show that the Eugubine tables do not represent the popular language of the Umbrians: if they were the inscriptions of a conquering race, we

should not expect to find any language used but the Latin. The conflicting evidence respecting the Etruscans—if indeed it can be called evidence—is clearly given: but Mr. Wordsworth wisely declines to affirm the origin of the race. The Messapian language is described as Aryan, and as perhaps spoken by the "primitive population of Greece and Italy, whom we may, for the sake of a well-known name, call Pelasgian." This unlucky name brings confusion wherever it appears. What linguistic evidence is there to show that there ever was a common "primitive population" of Greece and Italy? And even if there ever was such, their language would be presumably non-Aryan. Other writers give this title—Pelasgian—to the Græco-Italian people.

Mr. Wordsworth notices an interesting question—we sincerely hope that in his larger work he will discuss it fully—the closeness of the relationship between the Kelts and the Italians. Prof. Schleicher believed that these races formed one people even after the separation of the latter from the Greeks: that there was a "Græco-Italo-Keltish" period, succeeded by an "Italo-Keltish" one. Other philologists—among them Drs. Ebel and Lottner—believe the Kelts were more closely connected with the Teutonic and Slavo-Lithuanian races; that they parted off first, and then the Teutons followed. Some of Schleicher's arguments are given by Mr. Wordsworth (p. 31); but they are not very convincing. The loss—or, at least, corruption—of the aspirates is common to the Western languages; the preservation of the spirants is but doubtfully inferred (see his 'Compendium,' p. 361); the *b* found in the dative plural for *bh* certainly recalls the Latin; thus, *braithrib* = *fratribus*; whereas the North-European languages have regularly *m* as the mark of this case, as Gothic *brothrum*, and the peculiar ending of the passive in *r*—found in the Italian and Keltic, and nowhere else—is strong evidence; so is the identity of some formative suffixes, e.g. *flecio*—that is, *flec-sio*—corresponds to *deic-siu*, and *flecioni* to *deic-siu* (see Kuhn and Schleicher's 'Beiträge,' vol. i. p. 437, &c.); yet all these fall far short of satisfactory proof. The arguments, indeed, on the other side are still weaker; but it is to be feared that the only sure evidence in such a case—that supplied by the formative and inflectional suffixes—will always be insufficient. Mr. Wordsworth endeavours to fill up the gap in an appendix, in which he supplies a list of words common (he thinks) to Keltic and Latin, but not found in Greek. But it is very difficult, as he allows, if not quite impossible, to say how many of these may have been borrowed from the Latin by the Latinized Kelts; and we suspect that sometimes, where this may not be so, the resemblance is accidental. Thus the Welsh *par* and Erse *peire* undoubtedly suggest the Latin *par*; but the Gaelic form seems to be *paidhir*; so that, by every principle of sound philology, we must assume a dental in the primary form thus differently represented in the cognate dialects of the Keltic; but there is no sign of the loss of a *dh* in the Latin word, which is commonly connected with the Sanskrit *para*; so that we are not justified in assuming any connexion at all; and similar objections might be made to other words in the list, which should be carefully sifted if it is to be of much use. We fear that the general question may always remain in-

soluble in consequence of the late age of the earliest monuments which we possess of the Keltic language; but Mr. Wordsworth himself says that English scholars ought in all fairness to do more than others for the study of Keltic. We heartily agree with him, and hope in his forthcoming work for a full discussion of the problem.

St. Pancras; being Antiquarian, Topographical and Biographical Memoranda, relating to the extensive Metropolitan Parish of St. Pancras, Middlesex. With some Account of the Parish from its Foundation. By Samuel Palmer. (Palmer.)

SOMEWHERE about the spot where the King's Cross Station at Battle Bridge now stands, a huge mountain of cinder dust once reared its unattractive height, and half smothered the boys and pigs that ventured to explore its sides. It was the shifting pyramid of Pancras, and people held their hands to their eyes, and their handkerchiefs to their noses as they passed the heap when the "equinox" was raging. That cinder-dust mountain became the new city of Moscow. In other words, it was carted away and exported in numberless shiploads to Russia, where in the shape of bricks it at least helped to build up the new city, in place of the old one from which the Russians burned out the French invaders.

In compiling the history of the parish, once as famous for this heap as Kensington Gardens were for the "Mount," (the last relic of Cromwell's fortifications, which boys and girls used to scale on Sundays in laughing battalions,) Mr. Palmer has taken the demolishers of the dust-heap for his models. He pitches his cinders right and left, and leaves his public to pick out what treasures they may find, or make such bricks out of them as they can. Order, there is none. Old hats, silver spoons, bits of modern crockery, a stray pearl, oyster shells, an old shoe, a bone or two, and so on, out they are shovelled with the dust, and Mr. Palmer seems to see no difference in their value. Things of to-day precede facts of yesterday, chronology is buffeted about till the reader is bewildered, statements are made that only increase the confusion, and there are sandwiches of history and no-history which the stoutest digestion would find it difficult to deal with. Mr. Palmer has found pleasure in writing such a book in such a way, and he is good enough to hope that the volume "will give as much pleasure to the reader as it has afforded to him." He is so confident, indeed, as to threaten or entice us with promise of a second volume, "which the author feels quite sure will be as amusing and interesting as he thinks the present to be." He adds his belief that "the majority of that which is really valuable may be condensed into a second volume." There is little in the one before us that is "really valuable," and with what there is we have much that is really worthless. As for the amusement afforded by the present volume, we suppose we must look for it in subjects like the 'Epigram in St. Pancras Churchyard,' which, of course, is not there, and would not be funny if it were.

We do not say this without regret; but Mr. Palmer is quite as candid, not to say severe, with those who have attempted and turned from this topographical task. He is

amazed that "no complete history" of the parish has been written, although St. Pancras be a thousand years old. "Many collections," he says, "have been made, but the collector viewing the paucity of his materials has shrunk from the task and left the parish as it is at the present day,—destitute of any local history." Now that Mr. Palmer's volume is published, we may use nearly the same words. His materials are, for the most part, poor; and after what he has not shrunk from making of them, the parish remains at the present day as destitute of any local history of value as it was before. He boasts of having been "his own pioneer," of laying down "his own plan," classifying "his own materials," and after all only succeeding by the help of other people. We see no pioneering, no classification, no materials worth much, or well applied when they are of value. On the other hand, there is a plentiful crop of slips and blunders.

Mr. Palmer's errors begin with the dedication. St. Pancras is a vicarage, and the author dedicates the book to the Rector. The Saint himself is described as of the reign of Diocletian; and a monumental pillar to Godwin's wife is said to be "over her ashes," whereas the "ashes" were long since removed. Woollett, the engraver, like Walbourne, the original "Dusty Bob," and Spencer Perceval, the Prime Minister under the Regency, has his well-known name ill-spelt; and Langford, who sold new pictures as genuine "old masters," and wrote two plays that were "damned," is set down as a "celebrated auctioneer and dramatic writer of his day." Mr. Palmer assures us that Lord Byron, in his 'Childe Harold,' alludes to being sworn on the Horns at Highgate; also that St. Chad "was the founder of the see and bishopric of Lichfield," which is making a nice distinction between two names for one thing. The Queen's English then comes in for some harsh treatment. We are informed that the Bishop of London (Blomfield) "wreaked upon the Rev. T. Bagnall Baker the ire of his vengeance to operate as a caution on those whom to touch might be more impolitic." Of the theatre in Tottenham Street the author tells us that "this house, Proteus-like, has changed its name continually." The peculiarity of Proteus was that he kept his name, but changed his form:—

Sunt, quibus in plures jus est transire figuras;
Ut tibi . . . Proteus.

Ignorant that French plays had been acted in London as far back as the reign of Charles the First, Mr. Palmer says that, "in 1823, when French plays were performed, it was denominated 'The West London Theatre.' This house was the first in London in which French plays were acted." When treating of the Mother Red Cap tavern, the author gives us one account of the lady at page 235, and another at page 254, without much instruction in either. Type of the confusion which reigns throughout, a notice of Tom Sayers is followed by one referring to Boadicea and Battle Bridge, in which we find this pleasant passage: "It is said that Julius Caesar, with Mark Antony and Cicero, encamped here during two succeeding years"! After Boadicea, we meet with "The Lady of Six Husbands," who, at seventy years of age, married Mr. Callaghan, of the Adelphi Theatre, who was only thirty-two. "Such an union,"

says Mr. Palmer, "reminds us of Tom Moore's song on 'A Man may not marry his Grand-mother,'"—a song that it would be hard to find among Moore's lyrics. The last of these plumbs which we take as a sample of the full measure, refers to the Brecknock Arms tavern. "It obtained considerable notoriety at a time when it stood alone in the (Camden) road, from the fatal duel between Lieut.-Col. Fawcett and Mr. Gulliver, in which Lieut.-Col. Fawcett was killed." Touching this matter, we will only say that Mr. Palmer should have given us the date of this duel, as we could then have seen whether the Lieut.-Colonel was killed by Gulliver after or before he was shot dead by Capt. Munroe, in the duel which took place in July, 1843.

The best side of this volume is where we read of the Kings and Emperors who have disported themselves in the fragrant meadows, buried now beneath gloomy or unsavoury streets. We are glad to make acquaintance with the noble Cantilupes, from which noble line Kentish Town should be called Cantilupe Town. We repair thither, mentally, to view the races, once as famous (or infamous) as those now at Epsom, and to quaff Tom Wood's ale or cider, which "he is determined to sell on the most valuable terms." We see again the old Forest of Middlesex, and we read with surprise that, a century ago, the Government ordered all capitally convicted felons from the Old Bailey to be hanged "at the cross-road near the Mother Red Cap," an order which was not long observed. Then we gather with the good, the gay, the gracious, the wicked and the suffering, about the various wells in this parish, where health or pastime was to be had, and where feathers and fustian consorted and were not shocked. The healing nymphs of the fountains fled at last from the other nymphs of husseydom, who invaded the precincts and kept up Bacchante revels till bricks and mortar altogether possessed the place. Even Capt. Coram loses some of his dignity; for we find that, long before he thought of a Foundling Hospital, a general nursery for the reception and breeding-up of poor fatherless or motherless infants was established in St. Pancras, about the year 1640. We suppose it failed. The only things that remain with all their pristine virtue in them are the glorious springs, but they are hidden (Bagnigge Wells and all, honoured as they were by the approval of Dr. Buchan) in inglorious places, under pumps or in back-yards of houses. No pilgrim now would knock at the door of the private dwelling which covers the salutiferous waters to which temporal and spiritual princes and meaner persons once resorted, and ask permission to wash away his leprosy,—supposing that leprosy had not gone out of fashion with the springs.

If Mr. Palmer proceeds to his second volume, he will profit, we trust, by the judgment passed, reluctantly, on the first. It is within his power, for he has already shown what service he can render to literature by his periodical indexes to the *Times* newspaper. The late Mr. Henry Holden Frankum was a marvellous hand at that useful but laborious work. What he did for a quarter of a century for the proprietors was suggestive of a more general usefulness; and this Mr. Palmer has successfully accomplished for the public at large. May he be as successful when he next addresses him-

self to the history of the ancient parish of St. Pancras.

Tragedia e Poesie di Angelo Namias (Modena, Vincenzi.)

SIGNOR NAMIAS has saved his readers the trouble of conjecturing what reasons could have induced him to found a tragedy, 'Ribellione di Tracia,' on an uninteresting story. In the Preface he says that in 1857, when the tragedy was published in its original form, under the title of 'Turesi,' Italy was under the domination of foreign powers, and of princes who were supported by foreign troops. The rebellion of the Thracians, A.D. 25, against the Romans, and the conduct of Roemetalcis the Second, King of Thrace, the vassal of Rome, who assisted in repressing the Thracian insurrection, seemed to him to present so apt a parallel to the then existing state of Italy, that he resolved to select it as the plot of his tragedy, in preference to any other derived from Italian history. This determination is much to be regretted, as the story fails to interest the reader, and thus a number of beautiful lines are thrown away on a thankless subject. The moral of the tragedy is, besides, just the reverse of what Signor Namias must have intended when he wrote to rouse the Italians to strike for freedom; for the unhappy Thracians, after the expression of many noble sentiments against slavery and tyranny, are utterly defeated by the Romans, and die on the field of battle, or by their own hand. Surely, such a theme could not rouse the hopes of Italian patriots. The speech of the Thracian hero, Turesi, in which the degeneracy of Imperial Rome from her ancient republican virtue and the prediction of her ruin are set forth, would, no doubt, be applauded in an Italian theatre; and the lines in which they are told are some of the best in the tragedy. Leopardi, however, in the opening lines of his canto 'All' Italia,' has expressed the same idea in a somewhat similar manner.

Poppeus warns Turesi to dread the power of the Mistress of the World, to which the Thracian answers—

E quella è Roma?
I sette colli io vedo e le superbe
Mura e i palagi; ma dov'è il valore?
E la virtù dov'è?

Poppeo. Dov'è un romano!
Turesi. E un romano dov'è? Troni e corone
Non patiano i Romani: e Cassio e Bruto
Che a tirannia preferian la morte,
Essi fur gli ultimi Roman; con loro
Cadea la libertà, Roma cadea
Chè se in lei fosse pura una scintilla
De l'antica virtù, ligia non fora
A l'arbitrio d'un solo e d'un Tiberio!

Still better are the verses in which Turesi calls for divine vengeance against Rome:—

E quella è Roma?
O vedi, vedi la città superba,
Che dei regi abborria persino il nome,
Prostrata ne la polvere adorare
Il più reo dei tiranni, e da suoi cenni
Pendere tutta pallida e tremante!
E questo mostro coronato posto
Fu tra gli dei? e templi e simulacri
Gl'innalza il servo mondo? E la divina
Ira inerte riman? Non fia, non fia
Che tante colpe il ciel lasci impunito
La vendetta di Dio già vi sovrasta.
Cadrà, sì, la superba sotto il pondo
De' suoi trionfi e de' delitti suoi.

The plot of the tragedy is simple, and is derived from the short notice of the Thracian insurrection in Tacitus. Turesi is eager to

attack the Romans at once, but the prudent Dinis suggests that they should join in an embassy to the Roman General, Poppæus. In the enemies' camp Turesi meets with Ebe, his in vain attempts to reconcile her lover and her betrothed wife, daughter of Roemetalcis, who father. Poppæus refuses to agree to the proposals of the ambassadors, and war ensues, in which the Thracians are worsted. Poppæus at last besieges their city; the failure of provisions induces Dinis and the less warlike of the Thracians to surrender; Tarsa, another Thracian chief, dies by his own hand, while Turesi falls on the field of battle. The character of Ebe, which the author has introduced, is treated with much skill, and the scenes in which she pleads with her lover and implores him to have pity for her misery, and to live for her, are full of interest.

In the introduction to the 'Poesie' Signor Namias says that, except in the instances of Petrarch and Giusti, lyric poetry in Italy has never been very favourably received, and that when attempted by poets eminent in other kinds of poetry it has been a failure. Much of this may rightly be ascribed to the difference between the ordinary prose dialect of Italy and its lyric poetry; much to the want of a really national Italian literature; but still we think that the unpopularity of lyric poetry is in no small degree attributable to a monotonous sameness of ideas and of expressions, which defect is not altogether avoided in several of Signor Namias's poems and sonnets. It is true that he considers it the sole duty of a lyric poet to clothe in appropriate verses the thoughts, the hopes, and the aspirations of the day, and therefore tells us that we must expect nothing new from him. Signor Namias, however, shows much poetic feeling, and his verses are harmonious and refined, but they want that pathos which appeals to the heart. His 'Canto di Guerra, 1866,' is a spirited call "To arms," and the following stanza will afford a good specimen of the cant of Signor Namias:

Di questa terra ogni angolo
Racchiude una memoria:
I campi, i monti, i ruderi
Ci parlano di gloria:
Ove tu mova il passo
Premi un eroe col piè;
Ed ogni zolla è sasso
Un monumento egli è!

Altogether the little volume which contains the works of Signor Namias is worthy of perusal, and we trust that he will attempt some dramatic work on a more congenial subject. There are many episodes in Italian history which, if illustrated by his poetry, would be heartily welcomed on the stage.

Considerations on the Revision of the English Version of the New Testament. By C. J. Ellicott, D.D. (Longmans & Co.)

THE Convocation of Canterbury has undertaken to revise the authorized version of the Bible, owing most probably to the effect of Dr. Ellicott's suggestions on the Bishop of Winchester, whose authority set the scheme afloat. The two Bishops, who seldom differ in measures, opinions or policy, are at the head of the project; and it is not too much to say that the outcome, whatever it be, will reflect their views. The little work before us is issued as a handbook of reference respecting the Revision of Scripture, aiming to give the

General reader a competent knowledge of the subject, and to put on record the writer's experiences. The generalissimo of the quiet campaign just begun furnishes a guide to his troops in their passage through one region at least, if not inferentially through all.

We differ from the opinion of Dr. Ellicott as to the best body for conducting a contemplated revision. A Royal Commission, nominated by the Crown, or by Parliament acting under the Crown, would be the most competent, impartial and acceptable council for a national work. Dr. Ellicott, true to the instincts of his order, rightly supposes that a Royal Commission would be constructed on the principle of including all representative men who had any sufficient claim to scholarship, and would therefore produce a "representative version"—a thing he dislikes. How that version could be inferior to one representing orthodox ecclesiastics, i.e. a narrow representative one, it is difficult to see. Whether the public at large have confidence in the Bench of Bishops and their undertakings we cannot say; but there is considerable scepticism abroad as to their breadth and liberality of view. The *Timeo Danaos et dona ferentes*, is in many minds at the present time. Two ideas pervade the volume, though one of them is not expressed very clearly, viz., that the changes to be made in the authorized version should be as few as possible, and that orthodoxy should not suffer. The verbiage of the author has partially concealed the latter notion, but it may be seen nevertheless. Thus we find the following: "The men that may hereafter sit round the council-table of revision will be proof against all such uncharitableness; they will be bound by the holy bond of reverence for the same Book, and adoration for the same Lord," which is supplemented by some sentences from a Dissenting newspaper, to the effect that "learned men of all Evangelical Churches must be invited to co-operate." In harmony with this declaration, eminent scholars thought to be heretical have not been invited to aid.

Bishop Ellicott seems to be earnest, sensible and pious. He has considerable knowledge of the grammatical peculiarities of Greek; but his scholarship, though usually accurate, is neither profound nor comprehensive. Industrious, painstaking, careful, he presents the results of culture, but writes like one who deals more in details than in principles. The book is of respectable and moderate pretensions; it adds nothing to our knowledge, and suggests nothing that would not occur to an intelligent reader of the Greek Testament. We differ from the author in many things, believing that the particular aspect of the subject he puts forth is weakly defended. His partialities are too patent, vitiating his judgment in not a few instances. His opinion about the New Testament writers having chosen such and such words purposely, rather than cognate ones, as though they meant to express delicate shades of meaning, and therefore his minute attention to particles, prepositions, the article, and special Greek words, we hold to be futile. Did the impassioned apostle of the Gentiles when he dictated his epistles think of such things? Are not his constructions irregular, his periods often loose?

If the Bishop were a man who had not his favourites whom he officiously patronizes, or if his opinion had weight among scholars, we

should show how unjust he is to the greatest living textual critic of the New Testament, in calling him "inconstant, restless, betraying a child-like infirmity of critical judgment." A scholar who takes for his motto *Dies diem docet*, and who has changed his text according to the constantly-increasing materials, deserves praise rather than censure for keeping his eyes open to new evidence. He does not stereotype his opinions and cling to them with Evangelical steadfastness. The summary judgment pronounced upon the last edition of Tischendorf's Greek Testament shows that the Bishop has not examined the new volume. It is certainly incorrect. One who asserts that the authority for transposing Matthew v. 4, 5, is far too weak to justify a change which criticism demands, while he does not notice the evidence of the old Latin, Vulgate, the Eusebian canons,—who states that Erasmus's fourth edition differed only in sixteen places from the third, whereas it differed in a hundred and six places,—who says that this same edition had the interpolation Acts viii. 37, introduced by the editor on his own responsibility, whereas it is in the old MS. E, in Irenæus, Cyprian, the Vulgate, and other testimonies,—and who tells the reader that Stephens's fourth edition was published in 1557, while it appeared six years earlier,—should refrain from flippant accusation. Nor is it seemly in him to introduce mention of 'Ecce Homo' as a semi-Socinian treatise. While he wishes to bring to "the ears of all who speak our language the truest accents of men who wrote and spoke as they were moved by the Holy Ghost," he follows his convictions, because he writes after the fashion of such as believe in a plenary or verbal inspiration; but when he becomes the patron or depreciator of certain scholars the case is different. The book throughout is tame, intended to glorify the wisdom of Convocation in undertaking a revision of the English Bible; to show its competency for the work, its reverence for the Word of God, and the timid way in which that Word will be handled by godly men. The writer almost "traces the providential ordering of God in the turn that the Revision Question has taken," because he is persuaded that the principle of "minimized alteration" will be maintained, as fully persuaded of it "as we are of the perpetual presence of the Lord in our Mother Church." The worthy Bishop wants "a revised version, and not an improved version," which appears curious to those not provided with episcopal spectacles. In conclusion, we cannot speak favourably of the style and diction. Here is a sentence: "Knowledge has now so widely increased, and the tendency to speciality in knowledge is now so distinct a characteristic of our present times, that it would now be very undesirable for the work of the reviser of any part of the version of the Old Testament to be subjected to the correcting eye of a reviser connected with the New Testament." In other places, he speaks of the *relative* or *directly predicative* translation; of the *ablative* use, &c.

The handbook for his workers provided by Dr. Ellicott will, doubtless, be accepted by them with becoming reverence, issuing, as it does, from episcopal hands. We fear, however, that it will be judged differently by non-ecclesiastics and scholars, who will perceive its lack of large and manly suggestions, its contracted aims, its

display of little grammatical details, its tone of excessive pietism, its veneration for "Mother Church" rather than for a truly national one with arms wide enough to embrace the many who cannot subscribe all the creeds which some bishops fondly cherish as an ancient inheritance.

Paris: ses Organes, ses Fonctions et sa Vie dans la Seconde Moitié du XIX^e Siècle.
Par Maxime du Camp. Tome deuxième.
(Hachette.)

IN this second volume of his work on Paris, M. Maxime du Camp introduces us to the system employed in provisioning the city, to its markets, shops and cellars, to the tobacco-manufactory, the Mint, and the Bank. Although much has already been written on the subject both in England and France, there was room for the present work. Those who have preceded M. Maxime du Camp have too often contented themselves with mere fragmentary sketches, and while they have caught the external aspect of things very cleverly, they have not tried to be exhaustive. The result has been that people have read a good deal about Paris, and have been amused by what they read, without gaining any definite knowledge. That want is supplied by the book before us. Now and then perhaps M. du Camp goes rather too fully into questions of minor importance, and in his first chapters he repeats many of the facts about the state of Paris before and during the Revolution which have appeared in the histories of the time. Yet we cannot blame him for this when we look at the curious character of much of the information he supplies. We see the extent of the change brought about by the Revolution at almost every turn. One fact in particular is significant of the existence of feudal habits down to a very recent period. In 1787, M. du Camp tells us, the Duke of Orleans, who was hunting a stag, followed it right into Paris, through the Faubourg Montmartre, the Place Vendôme and the Rue St-Honoré, knocking down and injuring a good many persons in his course. Such things as these explain much of that violence which was afterwards shown to the upper classes, and which was the people's revenge for generations of oppression.

Although M. du Camp points a moral in this case, he is an eminently cautious writer when he comes to modern times. He approves, or appears to approve, of some of those regulations which seem too harsh to English notions, and he is an advocate, if we understand him, of the tobacco monopoly. Even when he gives an account of police restrictions that have defeated themselves, he does not express an opinion, and we are sometimes left in doubt as to the workings of the system which he describes but does not criticize. It may be that his account is more complete for this abstinence from comment, and as he wishes his readers to be the judges, he takes care that they shall have proper materials for forming their opinion. However, we shall follow his example, and while making use of his facts, leave them to speak for themselves as much as possible. It is not necessary to follow M. du Camp into all the details he has collected. Some of his pictures of the great markets of Paris might be applied without much alteration

to Covent Garden. The way in which the streets around the Halles begin to wake up and to be full of bustle at the time when theatres and cafés have become quiet, the gradual filling of the Halles, the opening of the stalls, the arrangement of the several articles of food, the arrival of supplies from the most distant parts of France, will be familiar enough to the readers of books about London. Yet there are points in the French system which are very much superior to anything that we have. The ease with which articles of food can be sent to the Paris market, owing to the responsibility of the agents who receive and dispose of them, is one important feature. It is said that in 1848, when even the notes of the Bank of France were received with suspicion, the bills of the agents in the Paris markets circulated throughout the country, and were taken as readily as specie.

We sometimes hear that adulteration is comparatively unknown in Paris, but M. du Camp's work does not bear out this statement. The milk sold in the city, he says, contains on an average 18 per cent. of water, and some of it is doctored with bicarbonate of soda to disguise the presence of the foreign element. If you buy coffee ready roasted you are treated to a mixture of beetroot, carrots, chestnuts, chicory, and Indian corn; while those who wish to guard against such deception by roasting their own coffee are sometimes put off with beans made of some plastic substance, and moulded into the exact shape required. The most remarkable instance of a similar kind of industry is furnished by the manufacturers of *croûtons*—the little lozenges and other shapes of crust which are used in soups and decorate dishes of vegetables. Scraps of bread which are picked up in the streets or in the play-grounds of schools, and which are often dusty or inky, or more unpleasant still, are baked and neatly trimmed, or pounded to form the coating of hams and cutlets. In these cases it appears that the careful inspection practised by the police of Paris is not sufficient to guard against the resources of an unpleasant ingenuity. With regard to tobacco, M. du Camp tells us that the critics of the monopoly are sometimes caught in their own trap. Those cigars which are brought from Havana for the French Government, and do not come up to the standard, are often sent out of the country and sold cheaply. But in many cases they are smuggled in again as genuine Havana cigars: they fetch high prices, and the people who smoke them say "If only the Government would sell us such cigars as these!"

After all that has been said about the prevalence of hippophagy in Paris it is strange to learn that it has made but little progress. It is easy, says M. du Camp, to collect a number of men of science round a table covered with steaks of horse-flesh with truffles, kidneys of horse stewed in champagne, and horse-tongues with tomato sauce, but the poor cannot be persuaded to eat the flesh of old, worn-out horses. Since 1866 the number of horse-butchers' shops has not increased, but diminished; and the occasional discovery of a piece of horse-flesh that has been smuggled into some eating-house and is about to be made into *bœuf à la mode* does not tend to remove the prejudice. Another grievance of which Paris has to complain is the growing scarcity of oysters. The price of them

has gone up enormously; while the most favoured kinds are carried off to the other capitals. Ostend oysters are becoming rare in the French markets: in the year 1869 out of more than 25 million oysters consumed in Paris only 5,350 were of the kind known as Ostend, and not more than 58,300 of the delicious green Marennes. M. du Camp gives a strange account of the manner in which fish were till lately brought to market from the railway station. Owing to a regulation about fish being exposed for sale in the order of its arrival, the dealers formed the habit of bringing their fish in a number of small carts and barrows which blocked up the streets and caused confusion in the market. The practice was carried to such an extent that while the quantity of fish sold from 1859 to 1866 had increased at the rate of 22 per cent., the number of carts and barrows employed increased at the rate of 39 per cent. A load of fish worth 65 francs was divided among 17 barrows, and the cost of bringing it from the station nearly equalled its value.

In the chapters devoted to the Bank of France and the Mint, M. du Camp has some interesting details about the issue of bank-notes, the forgeries to which they have been exposed, and the supply of postage-stamps. It was not till 1862 that the perforation of stamps was introduced, but the number of stamps issued has increased so much during the last ten years as to show the advantages of any such improvement. Not quite 200,000,000 stamps were sold in 1858, while the number sold in 1868 considerably exceeded 500,000,000. One difference between the systems of the Bank of France and the Bank of England is that the notes which come back to the former are re-issued if they are in a fit state—a thing which, we believe, is avoided by the Old Lady of Threadneedle Street. M. du Camp observes that comparatively few bank-notes are lost; but it seems to us singular that out of 24,000 bank-notes of 1,000 francs each, issued about the beginning of the century, forty-two had not found their way again to the Bank in January, 1869, and that out of 25,000 notes of 500 francs each issued about the same time sixty-five were still missing. Very different was the experience of the Bank with regard to twelve notes of 5,000 francs each which were issued one day to a pompous man of letters. He had either to pay or receive a dowry of 60,000 francs, and nothing would content him but that it should be made up by notes of that large value. The very next day all the twelve were again in the Bank. In order to guard against photographic imitations, the notes of the Bank of France are printed in two colours. M. du Camp gives a history of the chief attempts that were made to pass forged notes, one of them having been successful for about eight years. From 1853 to 1861 notes of 100 francs each came in with painful regularity, all of them so carefully designed that they would deceive everybody but the authorities of the Bank. For fear of shaking its credit the Bank paid each note as it came in, and still the forgeries continued without detection. At last a police agent pounced upon a retired engraver who had found his way into the Bank under the pretext of making some improvements in the process, and had probably discovered some of its secrets. He had been living in luxury for years, keeping ten horses, eleven

servants, and a pack of hounds, all of which he had to exchange for Cayenne and a terrible death while trying to escape. Another attempt on the Bank, which was more promptly discovered, was chiefly remarkable for the rank of those engaged in it. The notes were engraved abroad, by one of the familiars of an exiled sovereign, assisted by a former director in one of the royal mints, while a prince and a marquis issued the notes in Paris.

M. du Camp promises us a third volume, which is to be devoted to the legal side of Parisian life, and for which we shall look with much curiosity. We hope our readers will share this feeling, after the samples they have had of M. du Camp's workmanship and of the interesting matter that he has collected.

The Theory of Practice: an Ethical Enquiry.
By Shadworth H. Hodgson. 2 vols. (Longmans & Co.)

THE object aimed at in these volumes is to base upon a careful analysis of human nature a system of rules for the guidance of human conduct. Accordingly, we have, first of all, a classification of the sensations, emotions and feelings as they combine in the formation of character, and then an application of the results arrived at to ethic, politics, and the various practical sciences. This method is one which we cannot fail to admire even where we do not altogether agree with the conclusions arrived at. If history is to be studied, not empirically, as a series of facts, but scientifically, and as a means of furthering human progress, it is all-important that we should recognize the necessity of a previous and a thorough acquaintance with the springs of human action. To quote Mr. Hodgson's own words,—"The science of history, that of law, and that of ethic, remain imperfect until their several systems of phenomena, known to us by observation or by experiment, are connected with their physiological basis, and with the system of states of consciousness dependent on physical structure and function. There are three things to be done: history to be studied, character to be analyzed, and the two connected together, by referring history to character, in the first place, and character to history, by its re-action on it, in the second. There would then arise a complete and deductive science." This is, without any doubt, the true and philosophical conception of history and of the various practical sciences which form part of it, for it gives full play to the double method of subjective and objective observation, of which M. Comte very unnecessarily rejects the former altogether, asserting that it is physically impossible to observe the operations of our own minds. Mr. Hodgson, on the other hand, while he in no way undervalues the results arrived at from the observation of phenomena external to ourselves, insists on the data of consciousness being an equally important element in our investigations. He tells us that "there is no class of objects which is exclusively the object of one method, and not of the other"; even the physical sciences are with him no exception to the universal rule. And we think that he establishes his point; at all events, his reply to M. Comte (vol. i. pp. 28-39), even if it is not entirely new, is a very clear and satisfactory statement of the objections to which

the positivist view of the question is exposed.

If we turn from the method of Mr. Hodgson's researches to the results which he obtains from them, we find a great deal to praise in every portion of his book. The attention which he pays to the data of consciousness as verifying and correcting our perception of external facts gives him a width of view, a fairness towards rival doctrines, which contrasts most favourably with the one-sided and narrow theories which render the opposing schools of modern philosophy so unappreciative of the position of those who differ from them. As an instance of this, we may mention his remarks on the subjection of women. After observing that, in the feminine character, the element of love prevails over that of justice, and that there is a lack of interest in truth for its own sake, he adds,—

"This leaves untouched the modifiability of the character at any stage of its career. Because certain traits are referred by analysis to character, they are not therefore to be supposed to be immutable. The character, as well as the influences operative upon it, is in a state of perpetual modification. But when any trait has once been included in the character of the race, its chances of permanence may be considered as immensely great, compared to traits which are not so included. If there is a fundamental difference in the character of the sexes, it would probably require, in order to obliterate it, a greater change in the direction of the course of education, of habits, institutions and modes of life, than could be effected by human volition; for the tendencies of character would themselves operate against such a change."

Many passages of this kind, expressing a thoughtful and sensible opinion on practical questions, occur throughout the book. Perhaps they constitute the most valuable and interesting portion of it, for the strictly philosophical doctrine which it embodies is not altogether satisfactory. The leading feature of it is a denial of the absolute, and a consequent rejection of ontology. The subjective theory is pushed to an extreme, which places Mr. Hodgson in opposition to almost every existing school of philosophy. According to him, the belief in the separate existence of any thing external to ourselves is only a delusion—deeply rooted perhaps, and the strongest of all merely habitual and hereditary beliefs—but a delusion none the less. Any discussion, however, of this theory would involve an examination of the treatise, of which the present is merely a continuation. In 'Time and Space' the speculative foundations are laid on which the practical superstructure of the theory of practice is erected. This connexion is painfully evident to the reader who ventures on the perusal of the later work without a previous study of its theoretical basis, as he is referred back with tedious frequency to the earlier volume for an explanation of statements which are in themselves rather difficult to be understood. Now a philosophical book ought always to be self-contained, and consequently this plan of continual reference is a very distinct blot, especially when the book which we are requested to consult is (as Mr. Hodgson or his publishers inform us) intended to cover the whole ground of speculative philosophy. A man must be very eager in his search after truth who will venture to attack so comprehensive and formidable a treatise.

The amount of learning and general infor-

mation, which are displayed in 'The Theory of Practice' is very considerable, but they come before us in a manner which leaves upon us an impression that the writer has never thoroughly assimilated and reduced to proper order what he seeks to reproduce. A considerable portion of the first volume has the appearance of being an accumulation of the mental analysis which he has made in reading the works of Hegel, Dr. Maudsley, Helmholtz, and other philosophical and scientific writers. Sometimes we have simply a kind of abstract of the original authority intermingled with words and phrases of the language in which it was written, as for instance, in the account of Prof. Helmholtz's 'Theory of Sound.' This gives a crudeness of style and an unfinished character to what Mr. Hodgson writes. It is a defect, which in his former essay on Time and Space is most glaringly conspicuous, and though it is modified in the work before us, it is not altogether absent. This is not the only point in which we think that a more careful elaboration would have produced more satisfactory results. The theories laid down are sometimes suggestive of rather hasty generalizations, and are occasionally quite unphilosophical. Thus in treating of the memory, we find the following rather extraordinary statement:—

"How mistaken then, for the purpose at least of strengthening the memory, must be the practice of learning by heart, . . . it strengthens only that which is already too preponderant, the retentive power; it is the re-active power which most needs strengthening; and this may best be done by fostering the intellectual interests and making them the starting-points whence the interest may spread to connected subjects."

This implies a distinction between the retentive and reproductive power of the mind which modern analysis tends entirely to set aside. The retentive power, strictly speaking, is a purely mechanical operation, which can neither be strengthened by practice nor weakened by neglect, since, as a matter of fact, every perception of the mind is permanently retained by every one. Knowledge never dies out of consciousness, although the impression may become so faint as to be practically unavailable, unless some extraordinary influence restore to it its former vividness. But in a more familiar sense, the retentive power means the power which the mind possesses of keeping its knowledge ready to be produced at the call of volition: in other words, it is identical with the reproductive power; and the object aimed at in learning by heart is so to strengthen this faculty that we may be able at any moment to reproduce the treasures which the mind contains stored up within itself.

There is one circumstance which no one can fail to notice in reading Mr. Hodgson's book. As 'The Theory of Practice' is both in style and in matter a considerable advance on the 'Essay on Time and Space,' so the latter part of these new volumes very much surpasses their earlier contents. We are agreeably surprised as we go on from one chapter to another; and the most interesting section in the whole book is that which discusses the science of history and the classification of the sciences at the end of Vol. II. (pp. 455-91). We would refer to them as an example of Mr. Hodgson's best style and most careful and judicious criticism.

OUR LIBRARY TABLE.

Among the Goths and Vandals. By John Blaikie. (Tinsley Brothers.)

THE pretentious title of this book covers some scanty information about Sweden, told in anything but a readable manner, and often bearing a suspicious appearance. Mr. Blaikie tells us in his Preface that his "real acquaintance with Sweden is more extensive than the opening chapters would indicate." Yet we are often tempted to conclude that he has been hoaxed by some of his informants; and the impression left upon us by the whole volume is not that of familiarity with the country.

The Miserie of Flaunders, Calamitie of Fraunce, Misfortune of Portugall, Unquietnes of Irelande, Troubles of Scotlande, and the Blessed State of Englande. Written by Thomas Churchyarde, Gent., 1579.

THE above is one of Mr. Payne Collier's reprints, made from the original which issued from Andrew Maunsell's press, at the Parrot, in Paul's Churchyard. Of all the Elizabethan poets, Churchyard has manifested the least vitality. Even in the Principality, his 'Worthies of Wales' has probably very few readers, and his 'Legend of Jane Shore' has long since died out of general memory, and been buried in oblivion. Editors of selections of British poetry do not think it worth while to gather flowers from Tom Churchyard's garland; but Mr. Collier finds a pleasant antique fragrance in these 'Miseries,' and the editor reproduces them, not so much for their poetic value as for the fact that Churchyard was a soldier; he had served in all the countries named in the title-page, and the descriptions he gives come under the recommendation suggested in one of Prior's lines, wherein he says "And what I dictate comes from what I feel." The relations made in these verses are general rather than particular: there is no personal matter in them. Every realm is in some sort of misery or another, save England, which of course cannot come to ill luck with such a sovereign lady as Elizabeth, darling of Heaven and the Muses, to look to its security and prosperity. The most picturesque of the poems is the one entitled 'The Unquietnes of Irelande,' in which there are some lines not without especial interest just now, e. g.—

For there these many yerres
hath strif in state bene storde,
And seldom in the quiet sheath
can reste the trenching swordes.
The soldiours that are sent
to keepe the lande in awe,
Are faine to marche through thicke and thizne,
and after lye in strawe,
And feede on what thei finde;
but loe! plaine countrey-men
Doeth sale our horse eate up their corne,
and coigne, now and then,
Maks wife and children crie,
and leavs the lande full bare:
Tis hard to knowe if commons poore
or soldiours feele moste care.
The greet so common is,
that eche one beares a peece,
And God he knowes who licks the fatte,
or shears awaie the flece.

After this hard hit at the sham patriots of the time, the good English soldier, despite his sufferings and their lasting painful consequences, has a true sympathizing heart for the people themselves. He says—

I can but wishe them well,
my dnetie claime the same
For that thei are our neighbors nere,
and ought with equall name,
Like subjects live with us;
for since one prince we have,
One minde and maner should we shew;
good order that doeth crave.
The hande doeth love the arme,
and arme with leggs agree,
And all the joynts the bodie bears
in perfite peace must bee:
So head shall well be serve;
but where those members jarre,
There will burst out some bold abuse,
some braille, or irksom warre.
Though Irelande hath bin long
in most unquiet cace,
It wil be well, when God shall plant
in peoples harts his grace:
I hope to see that daie,
and that in season short,
That my plain pen shall finde great cause
to yelde them good report.

This was written in 1579, and Tom Churchyard

died in 1604, without seeing the golden time in which his honest and feeling heart would have luxuriated. Indeed, if he had lived till these later days, he would still have failed to see the full accomplishment of his manly desires.

Les Fondateurs de la Monarchie Belge.—Le Lieutenant-Général Comte Goblet d'Alviella, Ministre d'Etat. D'après des Documents Inédits. Par Théodore Juste. (Bruxelles, Muguardt; London, Trübner & Co.)

M. JUSTE is writing his history of the founders of the Belgian monarchy in a series of lives. Each work is complete in itself, and the reader may stop at once, or go through the whole at pleasure. The family of the hero of the present biography can boast of a certain antiquity. The Goblets were distinguished at an early period; and the General was born when his country belonged to Austria. He became French with it, and served in the French army in Spain, but after the first fall of Napoleon he passed into the service of the Netherlands, and fought gallantly against his old friends, the French, at Waterloo. In times of peace General Goblet proved himself to be no common military administrator; and as much may be said of him as diplomatist, politician, statesman and author. When Belgium revolted from the Netherlands, the General was sent for by both contending parties, but he threw in his lot with the Belgians. He helped to found the monarchy, he represented his fellow citizens in parliament, he was the king's minister for foreign affairs, and was a sort of thorn in the king's side when the General had a favourite idea and Leopold was not "in a concatenation accordingly." All the honours his country could confer upon him, if they were not as many as he expected, he received. Foreign Courts welcomed him, and the Queen of Portugal, in return for finding a husband for her in a member of a decayed branch of the Coburgs—a Coburg Kohary, from Hungary—created him a "grandee," added to Goblet the addition of Alviella, and put "Count" before it all. After his many services, the old soldier and statesman is enjoying, we hope, his well-earned retirement, and he may amuse or vex himself with reading his life, before it is ended, and he may lay it down with a sigh of—"la suite au prochain numéro!"

Réflexions sur la Régénération de l'Ancienne Ecole de Musique Flamande et sur le Théâtre Flamand. Par Edouard J. Gregoir. (Schott Frères.)

THIS pamphlet is written with the object of urging upon the managers of Belgian theatres and the municipalities of the principal cities and towns of the Netherlands the expediency of attempting to revive the Flemish school of music. In the fifteenth and sixteenth centuries Flanders was a nursery of music. As in Italy a century later, each town had its musicians, many of them clever and some famous. Tintor, Obrecht, Dufay, De Près, Van Ockeghem, and many others, are still known to musical antiquaries; and their works are at times heard not only in Belgium and in Holland but in France also. To reproduce upon the stage the more important compositions of the Flemish school it is necessary that the theatres should have a subsidy; and M. Gregoir urges strongly upon the Belgian municipalities the wisdom of encouraging liberally a movement that may have the effect of restoring Flanders to the musical supremacy she enjoyed of old.

Maude; or, the Anglican Sister of Mercy. Edited by Miss Whately. (Harrison.)

THE story of Maude, an Anglican Sister of Mercy, "edited" by the daughter of the late Archbishop Whately, is, of course, an account of the matter from one side. Dr. Oldacre (Dr. Newman?) and Miss Melton (Miss Sellon?) might fairly claim a right of reply before a final judgment could be given on the incidents which are here recorded. It is only just, however, to Miss Whately to point out that she prints the letters of Mother Angelica, the Superior, and Sister Ursula, one of the inmates of the Anglican convent, in full; so that the reader is enabled, to a certain extent, to form an opinion as to the method pursued by those who kept up

an English "Sisterhood" twenty years ago. The Superior entrenches herself in the principles of absolute obedience on the part of the young inmates, and absolute immunity, as regards herself, from the duty of entering into arguments and combating scruples as they arise. The kind-hearted and zealous Sister Ursula is dissolved in an apparently equal affection for the Mother on the one hand, and the hesitating novice on the other, but is not beyond suspicion of assisting the Superior in underhand courses by an artful phrase thrown in covertly here and there in her meekly effusive letters. The gravamen of the author's accusation appears to be that Miss Melton, having received Maude as a visitor, ostensibly in order to rescue her from being attracted to a Romish convent, encourages her to accept all that is really comprised in Romish doctrine, and to enrol herself, by secret vows, in the Meltonian Sisterhood, thereby committing a fraud on the confiding parent who has entrusted the young lady to her care. That the author's opinions of Miss Melton's conduct are borne out by the correspondence and narrative, we readily admit; and her book will easily convince all who, like ourselves, are perhaps, more or less, willing to be convinced. But it does not follow necessarily that such a book as this is likely to be really useful. It may be said by those who take an opposite view of the general question that the inexpediency of maintaining Anglican sisterhoods is not demonstrated by exposing the duplicity of one "Superior," and that the misconduct of Miss Melton, however clearly proved, can have very little bearing on the question whether establishments like hers are generally conducted on straightforward and honourable principles. Sympathizing with Miss Whately in much that she writes, and fully admitting the interesting nature of her story, we cannot help entertaining some doubt whether she serves her cause efficiently by an *ex parte* statement of circumstances which she admits to have occurred nearly twenty years ago.

Carlo: a Drama, in Three Acts. By Alfred Hassler. (Hotten.)

THIS drama was written, we are told, for the stage. We can fancy the dismay of a manager into whose hands it came. A map of a geological district, a chapter from a treatise on political economy, a newspaper leader, is as fitted for the stage as the work before us. Not only has it no dramatic interest, sequence, or construction; it does not even possess such commonplace qualities as meaning, metre, grammar and common sense.

Washington Irving. Von Adolf Laun. (Berlin-Oppenheim; London, Nutt.)

HERE LAUN has made up two volumes out of Irving's Life and Letters, using chiefly Mr. Peter Irving's work as the source of his information, and following it more or less faithfully. English readers will probably prefer the original work, and Herr Laun's volumes have too much the air of a compilation; yet he has gone over the ground with care, and the materials he has found are good.

Reisehandbuch für London, England und Schottland, von E. G. Ravenstein. (Hildburghausen, Bibliographisches Institut; London, Trübner & Co.)

IF we open this book at random, we are sure, whatever page we light upon, to find some palpable evidence of the searching industry with which it has been prepared. Churches, public buildings and exhibitions are described with astonishing minuteness of detail, which is obtained by extreme terseness of language and an entire absence of the flowery rubbish in which the facts of guide-books are so often wrapped up. Turning to the pages relating to the British Museum, we find not only a history of the institution and a careful analysis of its various departments, but the days and hours of admission, and even the form of application for a reading-ticket and an enumeration of the conditions under which it may be granted. The maps and plans are numerous. Among the former, we may mention one of the 'Environs of London,' extending to Hornsey, Croydon, Barking and Moulsey, which would do credit to any English topographical work, and would be as useful to

natives of the country as to those for whom it is expressly intended. The illustrations are numerous and well executed; and, as the artist has studied accuracy, and not merely pictorial effect, they form an extremely valuable portion of the work. Apart from London and its suburbs and environs, there are nearly 250 pages devoted to English provincial scenes and to Wales and Scotland; so that the reader may take this handbook with him as a companion in a journey to Melrose and Dryburgh, or even to Staffa and Iona, if he likes. Mistakes, of course, have crept in here and there—e.g. the engraving of Queen's College, Oxford, is entitled "Magdalen College"; but, upon the whole, we know of no book of this class at the same time so convenient and so comprehensive; and we cannot help thinking that, if Herr Ravenstein were to reproduce it, with some slight alterations, in English, it would find a ready sale.

We have on our table *The United States of America*, by R. Mackenzie (Nelson).—*The Works of Virgil*, translated by Dryden (Edinburgh, Ross).—*A Flutter in the Cage*, by Wykehamist (Burns).—*Tom and Jerry*, by Pierce Egan (Hotten).—*Burns in Dumfriesshire*, by W. McDowall (Edinburgh, Black).—*Poems*, by Ignotus (Cork, Guy).—*Window Gardening*, by A. Meikle (Routledge).—*The Professor at the Breakfast Table*, by O. W. Holmes (Hotten).—*Everyday Objects*, edited by W. H. D. Adams (Edinburgh, Nimmo).—*Ocean-Pilgrim's Jottings*, by J. H. Knox (Provost).—*Beeton's Garden Management*, Part I. (Ward & Lock).—*Report to the Tottenham Local Board of Health on the Disposal of the Sewage of their District*, May, 1870 (Spon).—*The St. Andrews University Calendar*, 1870-71 (Blackwood).—*Out of the Ring*, by a Betting Man (Ward & Lock).—*The Keepsake Scripture Text-Book* (Simpkin).—*Controversy with the Cardinal Archbishop of Santiago on the Great Questions between Protestantism and Romanism* (Seeley).—*Present-Day Papers on Prominent Questions in Theology*, edited by the Right Rev. A. Ewing, D.C.L. (Strahan).—*Rivista Scientifico-Industriale del 1869* (Florence).—*and Geschichte der Gesellschaft*, von Dr. J. J. Rokbach, Parts I., II., III. (Nutt). Among new editions we have *Beeton's Dictionary of Universal Biography* (Ward & Lock).—*Realities of Irish Life*, by W. S. French (Longmans).—*A Guide to the Western Alps*, by J. Ball (Longmans).—*and Routledge's Popular Guide to London* (Routledge).

BOOKS FOR THE YOUNG.

An Old-Fashioned Girl. By Louisa M. Alcott. (Low & Co.)

The Young Mountaineer; or, *Frank Miller's Lot in Life: the Story of a Swiss Boy*. With Illustrations. (Edinburgh, Nimmo.)

Oakdale Grange: a Tale of School-Life for Boys. By Thomas Simmons. With Original Illustrations. (Bull, Simmons & Co.)

A Tale of the French Revolution. By the Rev. F. Osborn Giffard, M.A. With Illustrations. (Mackintosh.)

The Lost Legends of the Nursery Songs. By Mary Senior Clark. Illustrated from the Author's Designs. (Bell & Daldy.)

Fairy Tales and Sketches by Hans Christian Andersen. Translated by Caroline Peachey, Augusta Plesner, H. Ward, and others. With Vignettes. (Bell & Daldy.)

LET whoever wishes to read a bright, spirited, wholesome story get the 'Old-Fashioned Girl' at once! It is not our fault if the male readers who follow our advice should close the book with a pang of regret that Polly, the heroine—Polly the darling—is an entirely unattainable treasure. Neither will it be our fault if a standard is set up of a nice girl,—so high that most of the young ladies of their acquaintance shall seem to fall short of it; for Polly is a heroine in a book, and perhaps, after all, they would not have recognized how very good and pleasant she was, unless Miss Alcott had been there to tell them and to open their eyes. 'The Old-

Fashioned Girl' is an American story, and there are little traits of life and manners which give a pleasant flavour of novelty to the tale: we have had several hearty laughs over the book, for it is full of fun. The picture of society amongst the young people in America is, we would hope, an exaggeration; and we heartily trust that the like fashions may never prevail in the school-rooms and nurseries of England; but if they should show themselves, we hope some "old-fashioned girl" like Polly Milton will come and drive them away.

'The Young Mountaineer' is taken from the French of Madame Julie Gourand, and is intended as a companion volume to 'The Lost Father; or, Cecilia's Triumph.' The author is careful to inform his readers, in the Preface, that he has not translated, but "transferred the plan and materials from the French," and that he has "adapted the build and the sentiments to his English readers." In the original, we can believe that 'The Young Mountaineer' was a graceful and pretty story; but in the process of what the author calls "adaptation" it has lost all its vitality, retaining only the mannerisms of a very bad translation. The French idioms are rendered awkwardly, and almost literally; but the English is far from being either elegant or grammatical: indeed, the author, or "adapter," seems unskilled in the use of either the French or the English language; he says that "I shall say my prayers in German, and sing the Ranz des Vaches, glowed out in all its incongruity from Frank's heart." The story is about a young Swiss boy, whose father has been lost in guiding two travellers up the ascent to the Schrechenhorn; he is adopted by Mrs. St. Victor, a rich Parisian lady, who is inconsolable for the loss of her own child, and she thinks Frank will fill his place and make her happy. The poor mother is induced to give up her son, but she does it reluctantly, and she is always mourning for the loss. Mrs. St. Victor is jealous, because Frank will not love her as he loves his mother; but she gives him an excellent education, and makes him her heir. Her love of Frank gradually exercises a good influence over her, and she becomes less absorbed in herself, and ceases to think that Frank ought to belong exclusively to her. She triumphs over herself, and when his education is completed, she restores him to his mother, and, in the act of giving him up, she finds that she has bound both son and mother to her for ever. The story of Frank's gradual transformation from a rude Swiss peasant into a charming young man, and the manner of his education, are well described; the moral inculcated being that we ought to love our friends and seek their good, and not our own gratification. 'The Young Mountaineer' would have been a remarkably pretty story if it had not been spoilt and almost obliterated by the absurd style in which the author has rendered it into English. The next time that Daryl Home finds a good French story, we would counsel him either to translate it as well as he can, or to let it alone altogether; the effort to alter and "transfer" being clearly out of his line.

'Oakdale Grange, a Tale of School Life,' is a pleasant, readable story about schoolboys. It is much like many other pictures of the trials and temptations that offer themselves even in well-regulated schools. There is not much originality in the mode of treatment, but the book will be a safe and acceptable one for a present: there is a spirited description of a boat-race, which is the best incident in the tale.

'A Tale of the French Revolution' is interesting, though rather too long drawn out. It is a narrative of the perils and adventures of two little French children, in their escape from Paris to England, during the Reign of Terror. It is nicely told, and some of the scenes are extremely good. Without being obtrusive, no opportunity is lost of enforcing a pious and reverential trust in Providence, and a constant sense of the presence of Almighty God. Some of the incidents seem to be drawn from real sources; nearly every family in France of that day having some story to tell of help and succour given or received.

'The Lost Legends of the Nursery Songs' is a somewhat ambitious attempt to supply the missing links of those sibilant verses which can never be imitated by modern rhyme or reason. These stories, which profess to embody the rhymes, are at once elaborate and feeble;—they are far too long, and decidedly apocryphal. The moral is in each story set forth with an ostentation entirely foreign to the spirit of the age in which nursery rhymes grew or were created; it is, for instance, modern and incongruous in the legend of 'Baby Bunting'; after Owen has grown up to be a big boy and delivered the Princess Frankina, broken the enchantment, and restored her to the King, her betrothed lover, she asks him to come and live with her and be heir to their kingdom. Owen replies, "I should like to live with you, but I will not be your heir; that would not be fair or just; what I should really like is that you should give me a good education to fit me for it, and then make me one of your ministers to help to rule the land and to make the people as good and happy as possible." Some of the illustrations are pretty, and excite hopes of better things than we find.

The fresh volume of Herr Andersen's tales and stories will excite joy in the hearts of all his admirers, but most of the present collection we have seen before in various places. We like the most ambitious stories the least: the storks are always delightful, but 'The Mad King's Daughter,' in which they play a great part, reads like two or three tales mixed together and made confused. 'Good for Nothing' is a touching sketch—it is like an old ballad, so much indicated, and all told in so few words. 'There is a Difference' is one of the funny little satires in which Herr Andersen excels. 'Life in the Duck Yard' is another, but more melancholy. 'The Story of the Sandhills,' and 'The Covenant of Friendship' are both good stories; indeed readers, young and old, will find this book a mine of fascinating reading. The sketches of travel are curious, showing that Andersen sees in the real sights and sounds of nature the stuff that his fairy tales are made of. The illustrations are just what they should be.

LIST OF NEW BOOKS.

Theology.

Bible Pictures and Stories, Old and New Testament, 2 vols. 5/6s. Blunt's The Atonement and the At-one-Maker, 12mo. 3/6 cl. Clarke's Alpha; or, God in Matter, cr. 8vo. 4/ cl. Field's Origines Hexaplorum, Tom. 2, Fasciculus 3, 4to. 13/6wd. Golden (The) Treasury Psalter, Student's Edit., 12mo. 3/6 cl. Gospel (The) Story, Plain Commentary on the Four Gospels, Vol. 1, 12mo. 3/6. Gould's The Golden Gate, Manual of Devotion, 4/ cl. Greek Testament Studies, by Aliquis, 8vo. 2/6 cl. Reflections on Canticles, or the Song of Solomon, 3/6 cl. Religious Thought in Germany—From the Times, 8vo. 12/ cl. Rose's Ignatius Loyola, and the Early Jesuits, 8vo. 16/ cl. Vaughan's (Dr.) Christ Satisfying the Instincts of Humanity 3/6.

Philosophy.

Stewart's Elements of Philosophy of the Human Mind, 7/ cl. Fine Art. Copham's Outline Drawings for Second Grade, Pt. 1, 3/; Pt. 2, 3/6.

History.

Bollaert's Wars of Succession of Portugal and Spain, 2 vols. 30/ Gibbon's Crusades, and Scott's Essays on Chivalry, 1 vol. 3/6 cl. Milton's History of England, More's Richard the Third, and Bacon's Henry the Eighth, in 1 vol. cr. 8vo. 3/6 cl. Whiteside's Early Sketches of Eminent Persons, cr. 8vo. 6/ cl.

Geography.

Evill's Winter Journey to Rome and Back, cr. 8vo. 4/6 cl. Knox's Ocean Pilgrim's Jottings, 12mo. 6/ cl. Rae's Westward by Rail, cr. 8vo. 10/6 cl.

Philology.

De Poix-Tyrell's Comparative Grammar of Household Words in Four Languages, 12mo. 7/6 cl. Millington's Latin Rendering of Selections from Latin Prose, 5/ Science.

Adams's Travels of a Naturalist in Japan and Manchuria, 15/ Baring's (Lieut. E.) Staff College Essays, 8vo. 8/6 cl. Chapman's Medical Institutions of the United Kingdom, 3/6 M'Coll's Algebraical Exercises and Problems, &c., 12mo. 3/6 Wormell's Elementary Course of Hydrostatics and Sound, 3/

General Literature.

Ainsworth's (W. H.) Hilary St. Ives, 3 vols. cr. 8vo. 31/6 cl. Ashworth's Strange Tales, 4th series, 12mo. 1/6 cl. swd.; 3rd and 4th series in 1 vol., 12mo. 3/ cl. Bell's Poets, Re-issue; Vol. VI. Shakespeare's Poems, 12mo. 1/3 British (The) Controversialist: Vol. 85, Jan. to June, 1870, 8/6 Carlyle's Works, Library Edit.; Cromwell's Letters, &c., Vol. V, 8vo. 9/ cl. Carter's Hours of Illness, Poems, 12mo. 5/ cl. Laurie's Technical Reader, Book IV, 12mo. 1/ cl. Ludlow's The Heart of the Continent, 8vo. 14/ cl. O'Donnell's Mixed Education in Ireland, Vol. I, 8vo. 7/6 cl. Our Curate's Budget, 2nd series, Vol. II, 12mo. 2/ cl. Payn's The Lakes in Sunshine, Vol. II, 4to. 21/ cl. Rimmel's Le Livre des Parfums, illust. 8vo. 8/ cl.

MR. CHARLES DICKENS.

THE simplest, yet the most emphatic expression of a great national sorrow is called for on the part of those who wish to offer a farewell to Charles Dickens. There was no man who turned aside with more distinct aversion than he did from everything that was time-serving, or specious, or indirect, in the making of his way to fortune and the keeping of his hold on the public; no man more adverse than himself to the false praise or hectic sympathy and parade which belong to the lovers of notoriety. Therefore, no great genius has gone to rest in our times (or, indeed, at any time) whose fame needs so little apology or exaggeration.

As regards the literary life of Charles Dickens, there is small need for recapitulation of its facts,—less still for comment on them, so universal has been his popularity. But as regards their sequence, the catalogue should be clear, and I think it is not yet quite complete. It has been assumed, and presumed, that the 'Sketches by Boz' began in the *Morning Chronicle*. But Dickens wrote elsewhere at that early time of his life. I think that, at the time to which I refer, he was willing to help the editor of the *Monthly* (or *London ? Magazine*), then under the short-lived control of a certain Capt. Holland.

To tell how Dickens subsequently, and at no distant period, rose into favour with the public, would be to write the history of book-publishers' catalogues—of cheap and dear books—the history, in short, of every one who cares for Fiction, and, yet more, who cares for Truth. After the 'Sketches by Boz' came 'The Pickwick Papers'; then 'Nicholas Nickleby' (with its immortal Mrs. Nickleby:—"The name began with B—, and ended with G—. Perhaps it was Waters"). Later, 'Oliver Twist' (commenced for *Bentley's Miscellany*) and "Master Humphrey's Clock," which contained the histories of 'The Old Curiosity Shop' and of 'Barnaby Rudge.' 'The Memoirs of Grimaldi,' which made small sign, and are forgotten, belong to this period.

Next came that first book on America—fruit of a visit to the Land of Promise—which caused its writer to be so coarsely attacked, and which caused its readers to mitigate the habits therein reprobated. Then followed 'Martin Chuzzlewit' and (as fruits of an Italian holiday) the 'Pictures from Italy'; later, the five Christmas Books (and how these quickened the charity of many a hard-hearted and hard-headed man is not to be told); then 'Dombey and Son,' 'David Copperfield' (its master's master-work), 'Bleak House,' 'Little Dorrit,' 'A Tale of Two Cities,' and 'Great Expectations,' which may be rated among the highest of his novels; in its force, as grand and simple as Defoe's; in its characteristic simplicity, like the scenery round his home, which framed (so to say) the story. Lastly, came 'Our Mutual Friend,' full of minute touches and clear tracings of character, which would have sufficed to make the reputations of fifty meaner men. Of his minor tales and sketches, flung out during these years of constant work and excitement, it is impossible to offer a list. One only may be mentioned—the story of 'Little Bebel,' in one of his Christmas books for *All the Year Round*, which is as perfect in its pathos and local colour as any creation that

ever came from the hand of man. Of 'Edwin Drood,' his last, unfinished mystery, there will be time to speak presently.

No man who has ever drawn breath or taken pen in hand has done more to vindicate the dignity of the literary character than Charles Dickens. He had the ball of social success at his feet; and being endowed with every instinct for every enjoyment that luxury, or taste, or high breeding could minister, it is admirable to recall with what a quiet consistency, entirely distinct from irritable or arrogant insolence, he held himself apart from, and above, the temptations which the great world is only too eager to offer to every one who is new and brilliant and amusing. When 'Pickwick' came out, that great wit Sydney Smith said in my hearing—"Three hundred souptickets!" But, from the first, as to the last, Dickens was not to be cajoled by the persons of quality who desired to make an exhibition of possibly the most original English writer of English domestic fiction who has ever been seen. He kept himself and his life apart, and for this reason it was, during a certain period, the fashion to misjudge him; as a writer vulgarly democratic, who had expressed pleasure in defying the privileged ones of the earth. He was even called "low-lived," because he did not hang on staircases, and make mirth for dinner-parties, and join in the exhausted humour of a society represented in the novels of the Regency period—happily dead and buried—by putting coronets on the heads of vapid characters, and by ransacking the dictionary of Court Jargon and Millinery for their dialogue. It has been said that he could not draw gentlemen and ladies (as footmen understand the designation). This is false. The characters of Sir Leicester Dedlock, in 'Bleak House,' that of Mrs. Steerforth, in 'David Copperfield,' and fifty indications more, may be cited in disproof. That he found greater pleasure in selecting and marking out figures where the traits were less smoothed or effaced by the varnish of polite society than in picturing those of a world where the expression of individual characters becomes less marked, is true. To each man his own field. An essay could be recalled written to prove that Scott was a miserable creature, because his imagination delighted in the legends and traditions of feudal times, with their lords and their retainers. And yet Scott gave us the fisher-folk in 'The Antiquary' and Jeanie Deans. But though as "a man of the people" Dickens loved to draw the people in all their varieties and humour and incomplete ambitions,—and though he was by nature and experience a shrewd redresser of abuses—tracing them back to their primal causes—he was in no respect the destroyer it was for awhile the whim of fools of quality and the faded people who hang on their skirts to consider him. One who redresses grievances is not, therefore, an overthrower of thrones. The life and the works of Dickens expressed a living protest against Disorder—no matter what the Order.

His toleration was great for everything save falsity and oppression—one point excepted. He was too apt to assume that asceticism in religion must be hypocrisy. He was too unwilling to make allowance for narrower natures than his own, only kept to the rule of duty by the constraint of self-restraint, and those formalisms which he abhorred. In the very intensity of

his own convictions, he was not always sufficiently forbearing towards those less deeply thoughtful, less profoundly gifted than himself, but possibly not therefore less sincere.

Those who were admitted to know Charles Dickens in the intimacy of his own home cannot—without such emotion as almost incapacitates the heart and hand—recall the charm of his bounteous and genial hospitality. Nothing can be conceived more perfect in tact, more freely equal, whatever the rank of his guests, than was his warm welcome. The frank grasp of his hand—the bright smile on his manly face—the cheery greeting—are things not to be forgotten while life and reason last by those who were privileged to share them. Then, his exquisite practical knowledge and punctuality gave him time—even when most busily at work for himself or others—to care for and to consider the pleasure of all whom he harboured beneath his roof. It is some comfort to think that he drew enjoyment from these great qualities and the effect produced by them on his guests. As a talker (not a converser) at his own table—as one who could tell a good story, or give a tolerant hearing to another—whatever might be the subject—as one who could hit the nail on the head, no matter who was present, and yet who never domineered by a hair's breadth over the most domineering of guests,—for lightness, for directness, for keen intelligence (freaked, but very sparingly, by the strong antipathies of those who have as strong sympathies)—Dickens was incomparable. There was no possibility of anything passing where he was which the most experienced woman or the simplest child might not have heard. There was for every guest, the smallest as the greatest, perfect ease and security in the shelter of his house.

Whatever he did, he did with all his heart and soul and strength. The munificent sacrifices he made of time, money and sympathy to men of letters, to artists, to obscure persons who had not the shadow of a shade of a claim on him, will never be summed up. There are thousands of persons living who could bear grateful testimony to this boundless generosity of his nature. But his geniality was as great as his generosity. Whether the matter in hand was a country walk through the district which his residence has made haunted ground to so many persons of all countries,—or a fireside game,—or the coming out of some poor play in which he had been induced to interest himself,—nothing was to be done by halves,—nothing affectedly: and such youth and vivacity were doubly surprising in a man whose life was passed under the grave responsibility of many cares and burdens, and who prepared and completed what he gave to the world—whether in his works or in his personal intercourse with the public—with an honest care and earnestness which should put to shame all such rash and random persons as, on the strength of a few fancies and much impertinence, conceive themselves artists. When the story of his life shall come to be told on some distant day, then, and not till then, this amazing vitality, which set him apart from every human being I have approached, will present itself as one of the most remarkable features in the life and works of one of the greatest and most beneficent men of genius England has produced since the days of Shakspeare.

It was his wish that all his letters should be destroyed. He was wont to say, in a spirit akin to that of Wren's noble epitaph in St. Paul's,—that a man was sufficiently represented in his works. So should it be. But the brightness, the directness, the playfulness, of every page he wrote to those whom he trusted, cannot be overstated,—cannot be forgotten, by any one attempting the slightest sketch of his genuine and endearing qualities, with the slightest competent knowledge.

What more remains to be done here for the moment? Surely, no attempt made to designate or descant on the especial merits and qualities of Charles Dickens as a literary man:—surely, no marshalling of recollections that come in crowds,—to be set, in the instant of his departure, before the public.

On a future day, I may endeavour to fill up the blanks in a sketch, the miserable incompleteness of which can be felt by no one more keenly than the writer.

HENRY F. CHORLEY.

EL DEMONIO ME LLEVÉ.
A GENTLEMAN TO A LADY.

(From the Spanish.)

You call me "Devil!" "Yes, you do;
And thus a pretty figure make me.
I understand you now when you
So loudly cry, "The Devil take me!"

JOHN BOWRING.

STERNE'S DAUGHTER.

ALBY is an ancient brick-built town, on the Tarn, the pride of the flat and fertile plain of Languedoc. As Albige, it was not without renown; and, in later times, it gave a name to those free inquirers of their day, the Albigenes. It still produces the woad with which the aboriginal fashionables painted themselves, and with which artists of the present period create effects, under the name of *pastel*. Alby is the market-place of perhaps the richest corn-country in France. The noble towers of its Gothic brick cathedral, Ste.-Cécile, are as landmarks to wayfarers on the plain. The people are a quiet, pious people; but they care less for Cardinal d'Amboise than they do for their townsman, the luckless yet gallant navigator, La Pérouse. They were prophesying his future renown while they were unconscious of his future fate, when, in 1772, two English ladies were residing in the ancient town, and were being welcomed to its best society. They were mother and daughter—the widow and the only child of Sterne, who died in 1768. The first was the poor, gaunt, shattered wreck of that once-beautiful Elizabeth Lumley, who had first stirred the pulses of Sterne's heart and won a homage, which afterwards, like Israel's incense, was offered at many a shrine. The second lady was the Lydia, in his affection for whom Sterne never wavered. She was the joy of his heart when present, its strong desire when absent. All that he had felt in his early days for "my Lumley"—the sincere and eager love, the intense sentiment, the more intense romantic feeling, the overwhelming gladness when, after long hesitation, Elizabeth Lumley became his wife—all was modified, yet not diminished, in his paternal love for his daughter; and Lydia's filial affection was rendered to her father in equal measure.

The two ladies had resided so long in France that even the elder might have become, at least, acclimatized by 1772. The younger was at that time as one to the manner born. Her attractions had their natural influences on the hearts of more than one young French gentleman; but there was only one who seems to have touched her own, and that was a certain Alexander Anne Médalle, who was one year younger than herself, the son of a gentleman employed in the French Customs or Tax Office; he was "*Receveur des Décimes*." All

that the public has hitherto known is that this young couple were married. So completely did they disappear from all record that biographers have been reduced to the mere suggestion that M. and Madame Médalle perished in the Great Revolution which ended the history of so many families. But Alby has not so completely forgotten the story of Lydia Sterne. On the 28th of April, 1772, Lydia, then just of full age, made abjuration of the Protestant religion in the private chapel of the Provost's house in Alby, an act which put away all obstacles to her marriage with a Roman Catholic. In the '*Inventaire des Archives Communales d'Alby*' it is written,—"*Le mariage était forcé, urgent; car alors la loi autorisait la recherche de la paternité.*" Whether this refers to the minority of the bridegroom and paternal opposition, or the unwillingness of the bride's mother to consent to the match, we cannot say. However this may be, the wedding took place on the day that Lydia united herself to the Church of which her lover was a member. The ceremony was performed where the abjuration had been pronounced, but Sterne's widow was not present. No other reason is alleged for her absence but that of her health, for the improvement of which Mrs. Sterne had been living in Alby. The widow died there, in January, 1773, in the house of a medical man named Lionnières, No. 9, Rue St.-Antoine, and so closed the story of the poor lady who, three-and-thirty years earlier, had said to Sterne, "My dear Laurey, I never can be yours, for I verily believe I have not long to live; but I have left you every shilling of my fortune." The daughter's wedded life was briefer than her mother's. One son was born of the marriage at Alby, and when he died, September 19th, 1783, at the school of Sorère, Lydia Médalle, *née* Sterne, was not alive to weep for the early death of her only child.

These details concerning the widow, daughter and grandson of "Yorick" are entirely new. In the *Athenæum*, No. 2221, at the close of a notice of M. Stapfer's Study on Sterne, we expressed a wish that he had thrown some light over the obscurity which enveloped the story of Lydia's married life. M. Stapfer has most courteously and amply gratified this wish by furnishing us with information derived from the Archives at Alby, which sets the word "*Finis*" to the hitherto incomplete story of Sterne's daughter.

LORD FAIRFAX.

Athenæum Club, June, 1870.

THE Editor of the *Times* has inserted a letter, signed "Discoverer," in the impression of June the 7th, in which Lord Fairfax is accused of mean, shabby, and cowardly conduct; and I, as his biographer, of colouring facts with reference to the trial and execution of Lord Capel. It seemed a somewhat extraordinary proceeding to insert a letter of this kind, involving a purely historical question, in a daily newspaper. I, however, replied to it; but the Editor has not thought proper to insert my answer.

As the point is one of some interest, and can easily be cleared up, I should be obliged if you would give me a little space for the purpose of putting the real facts before your readers.

The correspondent of the *Times* rests his accusations solely on the fact that Lord Fairfax had given quarter to Lord Capel and others; and, by omitting all allusion to the terms on which quarter was granted, he endeavours to convey the false impression that Capel had his life promised to him unconditionally.

The truth is as follows. Lord Fairfax refused to grant any terms whatever to the Royalist officers in Colchester, because among them there were two who had broken their parole of honour not to serve against the Parliament until exchanged, and one who was a deserter; and it would be his duty to cause these to be tried for their lives. They were found guilty on incontestable evidence, and sentenced to death. Those who were to receive quarter were distinctly told, before the surrender, that the General intended to surrender them to the

mercy of Parliament (*Rushworth*, vii. p. 1247); that is to say, they would receive quarter and be free from all military penalties, but they would be liable to trial and punishment by a civil tribunal if the Parliament should see fit. Lord Fairfax fully explained their position again in a letter to the Speaker (*Rushworth*, vii. p. 1303), and again at Lord Capel's trial.

Lord Capel set up a plea that the General's declaration, when he granted quarter, that the granting of quarter did not free him from trial by a civil tribunal, only referred to his liberty and estate, and not to his life. There is no such reservation, however, in the General's declaration. The words are, "His Excellency intends, for the generality (of those who surrender to mercy), to surrender them to the mercy of the Parliament." The Parliament then consisted of Lords and Commons; and Lord Fairfax expected that Capel would be tried by his Peers.

Thus the General's conduct was perfectly upright and straightforward throughout. He clearly told the prisoners, from the first, that they would be liable to any proceedings that the civil Government might bring against them. From that time his responsibility ceased. He simply appeared as a witness at the trial, at the earnest request of Lord Capel's friends, to state the terms of the surrender, though he strongly disapproved of the tribunal; and there is reason to believe that he interceded for Lord Capel's life. Such are the plain facts; and the statement of them is sufficient to rebut the accusations of the *Times* correspondent.

CLEMENTS R. MARKHAM.

OUR AMERICAN LETTER.

Boston, May 24, 1870.

THE Southern States being for the most part "reconstructed," the issues of American politics have dropped to the lower level of economical and administrative questions; and the public mind, no longer finding an exciting element in party conflicts, has seemingly turned, to a large degree, to topics some of which are akin indeed to politics, but others of which are very remote from them. In the solving of social problems, the discussion of theological creeds, and of many systems or notions of philosophy, and in letters, there appears to me to be just now in the United States very remarkable and singular activity; and one cannot avoid the conclusion that these are new channels into which the current has run, that of politics being closed up, or rather, perhaps, temporarily exhausted. In this city especially is what I may call the "intellectual revival" obtrusive; for here still dwell many of the leaders of American thought, and a community now more than ever sensitive to new moral and mental phases and ideas. There are men and women here who spend their lives in providing fuel for the aggressive brain of a large thinking class to feed on. There is no place where the public mind is more open to receive new ideas, and where new ideas, far from creating repugnance because of their novelty, are so welcome as being new. The radicalism of the Boston schools—for there is no Boston school, there are many of them,—is a different radicalism from any European radicalism whatever; it has, however, a kind of relationship to some of the vigorous coteries of recent growth in London. It is less destructive and more constructive, for the most part. One reason is, that in America we find many of those things already accomplished which radicals elsewhere are still fighting to accomplish. The European radical has still to pull down; the American radical has cleared his ground, and is engaged in rearing the new edifice.

At this season, social, sectarian, and philosophical activity is at its highest point; for this is the season of the "Anniversaries." Every cause and sect and coterie has its national association, and in May holds its annual convention. It is a season of conferences, of excited and piquant debating, of resolutions and appeals and subscription-getting. Prominent among these, and perhaps the most interesting to the general public, are the two rival

woman suffrage conventions, now sitting in New York, one presided over by the Rev. Henry Ward Beecher, and the other by Mr. Theodore Tilton, the young and trenchant editor of the *New York Independent*. The cause of woman suffrage is evidently gaining ground here, and already counts many distinguished politicians and literati, among them the Vice President of the United States, and an important minority of the United States Senate. Trial votes are taking place in various New England towns, with a view to ascertaining the sentiment of the women themselves; and although in many cases the majority goes against the demand, there is evidently a much more kindly feeling in favour of female suffrage than there was a short time ago.

The lecture season is now nearly over. Englishmen who have not visited the United States have very little idea of the extent and importance of our Lyceum system. Lecturing has become a regular profession, prepared for by a study of years under teachers of literature and elocution, and it is an established and regular "institution" in every town of more than five thousand inhabitants, who have their weekly lectures, on a very wide range of subjects, as regularly as their market days and their pork and beans on a Sunday, and there are bureaux in the principal cities whose sole purpose it is to secure lecturers for Lyceums, and to supply lecturers with platforms. The more popular lecturers make a handsome income during the winter season, ranging from 6,000 to 20,000 dollars; while even the less prominent receive excellent payment for their services as "fillers in" between the greater guns. Lecturing in America has become a sort of secular sermonizing, and public opinion is in no other manner more immediately or largely influenced. The lectures of such men as Phillips, Sumner and Beecher did much to educate the people up to the point, first, of resisting the slavery rebellion, and then of using the war power to abolish servitude. Among the lecturers you find persons of both sexes, of all ages, and of almost every avocation of life. It has become fashionable for Senators and Representatives to employ some of their time in lecturing, Vice President Colfax having set the example; and latterly the Secretary of the Treasury delivered some lectures on financial subjects, thus encouraging the Cabinet to take advantage of the Lyceums to reach the public ear. Within the past week Boston has had a somewhat unwanted sensation, for Senator Revels, of Mississippi, the negro successor of Jefferson Davis in the National Senate, has been lecturing here to a crowded audience on the "tendency of the age." Many went, doubtless inspired by a keen curiosity to see and hear the first coloured statesman brought to the top by the recent progress; but the impression produced by the senator's speech was excellent, as it was replete with sound thought and was delivered with much earnestness and happy expression. For the moment Mr. Revels was the hero of the hour, being received by the political and literary leaders of Boston society with exceptional honours. The lecture field is largely cultivated by women, and lately eloquent lecturers of the gentler sex have greatly multiplied. Indeed, women are in this country anticipating the accomplishment of female suffrage, and are everywhere encroaching upon what was once upon a time regarded as the peculiar domain of man. We hear of a lady member of a school committee in Maine; there is a new firm in Indiana, "Mrs. Smith & Husband"; foreign books are sold here in Boston by Schoenhof & Moeller, the junior member of the firm being Miss Fanny Moeller; in a town in the State of New York there is, we are told, a lady insurance-broker; women have invaded the law schools and medical colleges, are seen on 'Change in New York, preach, club together, and frame public opinion not less in the *Tribune* than in the *Revolution*.

I need hardly tell you that the great literary sensation here is Mr. Disraeli's 'Lothair.' It was announced with a loud flourish of trumpets, and the literary people have made haste to read it, and within a week after its appearance have criticized it in almost every town in the current press. It is

published here by Messrs. Appleton, of New York, in pamphlet form, the retail price being one dollar; so we get it far cheaper than it is bought in England. The general judgment of the Boston critics is highly favourable to the book, while that of New York is much divided; and the critics have taken sides with a zeal which augurs well for the circulation, as well as betraying that there is something in it worth praising or contesting. Messrs. Appleton have so far disposed of 40,000 copies, and the demand is by no means yet exhausted. The same publishers have seized the occasion of the public eagerness to read 'Lothair,' to announce a cheap and complete edition of Mr. Disraeli's novels.

The books of Miss Alcott, 'Little Women' and 'An Old-Fashioned Girl,' have had a success which almost recalls the days of 'Uncle Tom's Cabin.' The youthful author is hard at work upon another volume of a similar character. Of 'Little Women' 50,000 copies have been disposed of, and 'An Old-Fashioned Girl' ran up to 20,000 sales within a fortnight of its publication. The author of 'Gates Ajar' has published a work of equal merit, 'Hedged in,' which engages the enthusiastic commendation of most of the critics. Mr. Theodore Tilton has just published 'Sanctum Sanctorum; or, Leaves from an Editor's Table'; and Mr. Richard Grant White's philological criticisms, which have long appeared as a serial in the *Galaxy*, a New York magazine, is wisely issued in book form with the title 'Words and their Uses.' The new volumes of essays by Mr. Lowell and Mr. Emerson have, of course, had a large success, both having too long been silent. Mr. Emerson, though now past his threescore and ten, is as vigorous and active as ever, and to be seen almost daily in the Boston streets. Mr. Lowell has been giving some very interesting lectures in English literature to the senior class of Harvard University, in his capacity of Professor of Modern Languages and Literature. Messrs. Appleton have been republishing, among other English books, 'Red as a Rose is She,' for the advance proofs of which they paid Mr. Bentley 100*l.*, and will republish the forthcoming novel by the same author. The same house is publishing Mr. Trollope's 'Ralph the Heir' and Mr. Dickens's 'Mystery of Edwin Drood,' as serials, as well as Mrs. Oliphant's 'Three Brothers.' A young and enterprising New York house, Leypoldt & Holt, which directs its efforts mainly to the production of continental authors, are bringing out translations of Auerbach's and Spielhagen's novels, and have succeeded in making them profitable—a notable fact, since translations of Balzac, George Sand, and even Dumas, have hitherto fallen flat, and proved bad ventures in this country. Auerbach's 'Villa on the Rhine' has made him a name here, while Spielhagen's 'Problematical Characters,' 'Through Night to Light,' 'In Rank and File,' and 'Hammer and Anvil,' most of them very fairly translated, have taken a somewhat unexpected hold upon popular favour. Messrs. Leypoldt & Holt are proposing to issue a series of foreign authors (translations) corresponding to what Tauchnitz is doing in Europe; it is doubtful, however, whether the public is sufficiently "educated up" to the consumption of foreign productions in gross. Of more solid works recently published here may be noted a curious philosophical treatise by Prof. Cocker, entitled 'Christianity and Greek Philosophy.' Messrs. Harpers republish Miss Grey's 'Visit to the East,' and issue a translation of Dr. Heseckiel's 'Life of Bismarck,' abundantly illustrated. G. M. T.

MR. MICHELL'S REPORT UPON RUSSIA.

SOME time ago, it is rumoured, a statesman who knew Russia well suggested that the Foreign Office should hold out some little encouragement to its employes to learn the language of that country, but his suggestion was treated with contempt. The experiment had been tried in Timbuctoo, said the Office, and had not succeeded; and so the Russian language has remained very much unstudied by the majority of the English diplomatists at St. Petersburg. During the Crimean War also, as scandal asserts, a commission was given to a young English-

man who had been educated in Russia, on the express ground that his knowledge of the Russian language ought to be turned to account by his country. The lad was made a midshipman, and was promptly sent—to the West Indies! Now and then, however, our Government has adopted the wise plan of employing, in its service in Russia, agents who possess a knowledge of the Russian language. Among those of its employes who can boast of this qualification the first place must undoubtedly be conceded to Mr. Michell. Knowing that difficult language so well that he has been able on various occasions to address meetings of Russians in their native tongue, he has been for years of the greatest use to our Government in its attempts to become really acquainted with the vast changes which have been steadily going on in Russia, and he has just now given proof of great and exceptional knowledge in the shape of the Report on the system of Land Tenure in Russia, which is contained in the volume now before us: 'Reports from Her Majesty's Representatives respecting the Tenure of Land in the several Countries of Europe, 1869-70.' It is impossible to estimate too highly the value of this Report. So exhaustive is it that scarcely any point is left untouched which concerns the history of the grand reformation which has so quietly, but so effectually, been wrought in that mighty empire, of which we know so little, but of which it is of the highest importance that we should be taught to know much.

It would require far more space than we have now at our disposal to do justice to the results of Mr. Michell's careful and intelligent labour. He has evidently read much, seen a great deal for himself, and held many conversations upon the subject with those Russian scholars who are best fitted to talk about it. For a foreigner who does not know Russian well to grapple with so difficult a problem would be, to say the least of it, an indiscretion; but Mr. Michell speaks with the certainty of one to whom the language and literature are familiar, and who has known also how to turn that familiarity to good account. As a general rule, when he speaks, we feel conscious that we are listening to the voice of an instructor who may safely be relied upon. We may, perhaps, be inclined to dispute some of his conclusions; but for his facts and figures we entertain, with a very few exceptions, the highest respect.

The Report commences with a most interesting historical sketch; but as a great deal has lately been written on the subject, we will pass on to the chapters which describe the "effect of the Emancipation Act on the rural population." Mr. Michell has a thorough horror of Communism. To him the Commune appears to be the great enemy of Russia, the stumbling-block which lies in the path of Russian development and reform. Accordingly, the pictures which he has drawn of communal life, and indeed of almost all that relates to the existence of the rural population, are tinged by a sombre hue. It is with considerable misgivings that we venture to differ from so excellent an authority; but we cannot help thinking that, in his desire to show with what great difficulties the Russian peasants have to contend, Mr. Michell has given his attention too exclusively to the dark side of their life, to the poverty and the squalor of their existence, and to those traits of the Slavonic character which offer the least pleasure to the spectator. No doubt there is very great misery in Russia,—no doubt the peasant has had, and still has, very much to struggle against,—most unquestionably the greater part of his days are spent in an up-hill fight against forces which are almost beyond his utmost strength,—but still some sunlight falls upon the Russian landscape; and here and there, at least, districts may be found in which the peasants think that their lives are worth having. Surely Mr. Michell must have heard, during his journeys through Russia, something like the sound of music, something like the ringing of pleasant laughter. We do not dream of contesting the truth of the sketches he has drawn, but we should have liked to have seen them relieved, here and there, by a dash of brighter colour or a gleam of warmer light.

Of the position which the landlord occupies at present, Mr. Michell gives a somewhat gloomy account. In the northern and some of the central provinces of Russia great numbers of the proprietors, he says, have been "irretrievably ruined after making, in some cases, futile attempts to introduce agricultural machinery, and to improve or enlarge their stock." The wretched condition of their peasants, he says, affected the proprietors. A murrain commenced among the cattle of the villagers, and gradually spread to the herds of the landlord, and in many cases a famine set in, which completed the ruin which other causes had begun. The final blow to these northern proprietors will be given, Mr. Michell thinks, by the "inevitable emigration of the peasantry from those provinces in large numbers" as soon as the Government shall have become convinced of the necessity of allowing them to employ their labour more productively elsewhere. On the other hand, the proprietors of the Volga-basin and of the South appear to have a fair prospect before them, and what they have lost "is amply made up by the rents which they receive from the peasants for the additional lands which they lease in increasing quantities." As regards the system of farming employed by the proprietors, a marked improvement is recognized by Mr. Michell. A great extent of land used to be carelessly cultivated; "now a smaller extent of land is cultivated, with more care and thrift, and with better results." In other respects, also, the landed proprietor has entered upon a better course of life. He has reduced his personal expenditure, and has given his attention to order and economy; he has dismissed the great army of retainers whom he was formerly almost obliged to support, and he is no longer called upon to pay all the expenses which the sickness and poverty of his peasants entailed on him.

The general effect of the emancipation on the condition of the Russian peasantry, according to Mr. Michell, "is now almost generally admitted to be far from satisfactory." He seems to be inclined to indorse the opinions of those pessimists who hold that the peasant has "become more idle and more addicted to drink." This opinion we, for our part, are inclined to reject entirely. Mr. Michell may be right, or we may have mistaken the drift of his opinions, but we prefer the picture which has recently been drawn by another of our diplomatists in Russia. In his Report on the Russian Railways, Mr. Rumbold tells us that the activity of the fairs at which the Russian peasant supplies his wants, and still more his increasing investments in land, denote a prosperity steadily on the advance. Among the anecdotes which Mr. Rumbold tells, in confirmation of this statement, is the following:—A short time ago a magnificent domain of 148,000 acres, in the rich government of Voronej, was bought up in lots by the peasants, "one of the greatest nobles and landed proprietors of Russia competing for a portion of this estate, but finally giving way before the determined bids of these freed-men of yesterday." For our part, we cannot help being sorry that Mr. Michell has not told us a few more stories of this pleasant nature, instead of dwelling as much as he has done on the moral degradation and the physical misery of the Russian peasant. But, we repeat, we scarcely venture to dispute the accuracy of the views entertained by so intelligent and so well-informed a critic, especially when it is evident that the subject on which he writes is one in which he is warmly interested.

Mr. Michell's attacks upon the Commune are severe, and must be admitted to be damaging. He has pointed out a number of evils for which, no doubt, the Communal system must be held responsible. When we hear of a rich peasant "whose brick-works are seized and sold for a tenth of their value in order to make good the communal arrears," or of "a peasant woman in despair at seeing her cottage sacked, the distraining officer leaving her but one garment, her gown," we cannot help feeling that there are grave faults in an institution which gives rise to so much unmerited distress; but there is also much to be said in favour of the Commune,

although we have neither the space nor the desire to say it now. All that we wish to do is to enter a protest against some of the charges which Mr. Michell brought against an institution which we believe has done much to save Russia from the power of that flood of invaders which, at one time, seemed destined to sweep away before it all the liberties of the land—an institution which has stood for many years between the feeble peasant on the one side, and the powerful noble upon the other. So much do we value the great boon which Mr. Michell has bestowed upon all who wish to study the past and present state of Russia, that we are most disinclined to call attention to any of what we consider the weak points in his argument, but we will point out to him one instance of the misapprehensions into which we think that he has sometimes been led by an excess of sympathy with the hard lot of those lower orders about whom he writes with such evident compassion. While speaking of the peasants he makes the following statement, on the authority of the *St. Petersburg Gazette*, No. 356, 1869: "Although 80 per cent. of the population in Russia is in the enjoyment of land, the per-centage of proletariats is exactly the same as in England, with a rural population of only 9 per cent." Mr. Michell is generally so careful and accurate, and his knowledge of Russian is so perfect, that we feel convinced he must have taken his quotation at secondhand. What the *St. Petersburg Gazette* (which is now lying before us) really said was as follows: "Among us, upwards of 80½ per cent. of the population have the usufruct of lands, while in England, for instance, the persons who have the usufruct of lands do not constitute more than 9 per cent. of the population, while the per-centage of the proletariats [in England] is the same as that of the rural class who have been endowed with land among us." And the deduction which the writer in the *Gazette* draws from this fact is, that although the English peasant is undoubtedly better fed and clothed than the Russian, yet that "the position of the English labourer, in comparison with that of the Russian peasant, is incomparably more painful."

But criticizing Mr. Michell's Report in an unfavourable sense is to us exceedingly distasteful: it is a rich mine into which we may dig and dig, and always succeed in extracting new masses of knowledge of the most important kind. To the statesman who desires to know what is the actual position of one of the mightiest empires in the world,—to the student who wishes to follow the progress which is now being so rapidly made by a people before whom a great future seems to lie,—to the lover of his fellow men who seeks to form a correct idea of the vast improvements which have been introduced into the existence of many millions of men and women who have long been leading lives of great sorrow and pain, but who now appear to have before them a fair chance of rising to a higher level than that which they have hitherto occupied, and of finding their position less painful than it has hitherto been—to all such persons as these Mr. Michell's Report will be simply invaluable. Modest as is its appearance, and small as is its size, it is in itself worth a whole library of ordinary books of reference about that Young Russia whose progress touches us so closely. No one who pretends to speak with the slightest authority on Russian matters can possibly dispense with its assistance. We cannot conclude better than with the words in which Sir Andrew Buchanan, the minister who so excellently represents us at St. Petersburg, accompanies the Report: "I must again express my deep sense of the zeal, labour and ability with which Mr. Michell has performed the duty confided to him."

SALE OF BOOKS AND MANUSCRIPTS.

A COLLECTION of books and manuscripts, formed by W. F. Fowle, Esq., was sold by auction, on Monday last, by Messrs. Sotheby, Wilkinson & Hodge. The first edition of Milton's *Paradise Lost* sold for 25*l.*—Marguerite, Reine de Navarre, ses Nouvelles, 3 vols., 19*l.* 8*s.* 6*d.*—Milton's *Comus*,

1637, 15*l.* 15*s.*—Painter's Palace of Pleasure, 2 vols., first edition, 32*l.*—Spenser's *Faerie Queene*, first edition, 1590-96, 26*l.* 10*s.*—Brant's *Stultifera Navis*, 1570, 15*l.*—Holinshed's *Chronicles* of England, Scotland, and Ireland, 2 vols., 1577, being the first, usually termed "The Shakespeare Edition," 27*l.* 10*s.*—Horne Beate Marie Virginis, a choice Italian manuscript, on vellum, 50*l.* 10*s.*—Virgili Opera, a manuscript on vellum, from the archives of the Bandinelli family of Florence (sec. XV.), 90*l.*—Dugdale's *Antiquities* of Warwickshire, 2 vols., best edition, 20*l.* 5*s.*—Du Sommerard, *Les Arts au Moyen-âge*, 4 vols., and 5 vols. of descriptive text, 51*l.*—Hasted's *History* of Kent, 4 vols., 26*l.* 10*s.*—Homeri Opera, Græcè, 2 vols., 1488 (*editio princeps*), 71*l.*—Jubinal, *Tapisseries Anciennes Historiées*, 32*l.*—Poliphili *Hypnerotomachia*, 1499, 26*l.*—Taylor, J. C. Nodier, et A. de Cailloux, *Voyage Pittoresque et Romantique de la Picardie*, 3 vols., 17*l.* 5*s.*—Biblia Sacra Latina, manuscript (sec. XIII.), written at Cremona, about the year 1275, by Viviani Sani. This beautiful manuscript, containing both the name of the scribe and of the place at which it was executed, fetched 240*l.*

HYMN COLLECTIONS.

Snowdon Villa, Lewisham, June 14, 1870.

IN 1867 I published a work, entitled 'Lyra Britannica,' in which I presented the authentic text of the more popular and approved British hymns, together with memoirs of the hymn-writers. Many of the memoirs were prepared from original sources of information, and I was nine years engaged in my task. About the period that my work appeared, a Mr. Josiah Miller published a companion to 'The New Congregational Hymn-Book,' entitled 'Our Hymns: their Authors and Origin.' This book has recently been reproduced by the author under a new designation. The second edition bears the comprehensive title of 'Singers and Songs of the Church.' It contains additional memoirs; but many of these are appropriated nearly *verbatim*, and in every instance, save one, without acknowledgment, from my 'Lyra.' To Mr. Miller's publishers (who, being highly respectable, I shall not name in connexion with a charge of larceny) I have sent a list of forty memoirs, for which I procured original materials, and which have been transferred by Mr. Miller from my pages. I have also stated the sources whence I derived my information.

I am sorry to occupy your columns with any complaint of mine; but it does appear to me that the voice of public opinion should be invoked in cases of this sort. CHARLES ROGERS, LL.D.

Literary Gossip.

MR. CHARLES KENT has kindly consented to our printing what is in all probability the last letter that Mr. Dickens wrote. On Thursday, when Mr. Kent went to keep the appointment, Mr. Dickens was lying unconscious and was within a very few hours of his death. The "opal enjoyments" refer to the tints of the sky:—

"Gad's-Hill-Place, Higham-by-Rochester, Kent,
Wednesday, the Eighth of June, 1870.

"My dear Kent,—Tomorrow is a very bad day for me to make a call, as in addition to my usual office business, I have a mass of accounts to settle. But I hope I may be ready for you at 3 o'clock. If I can't be—why, then I shan't be.

"You must really get rid of those opal enjoyments. They are too overpowering:

These violent delights have violent ends.

I think it was a father of your Church who made the wise remark to a young gentleman who got up early (or stayed out late) at Verona?—Ever affectionately,

CHARLES DICKENS."

"To Charles Kent, Esq."

At the present moment it is difficult to speak with entire precision, but we are authorized to say that Mr. Dickens has left 'The Mystery of Edwin Drood' in an advanced

state, but that, as if he had a presentiment of his decease, he had at the outset arranged equitable terms of accommodation with his publishers in case the novel were not completed.

THE pictures and other objects of art which belonged to Mr. Dickens are to be sold by auction by Messrs. Christie & Manson. His library he has left to his eldest son. His manuscripts and papers are at present in the hands of his executors, Mr. Forster and Miss Hogarth.

All the *Year Round* has been left to his eldest son by Mr. Dickens, in a codicil appended to his will only a week before his death. Mr. C. Dickens, jun. has for some time been acting editor of the journal, and in a gracefully written address which appears in the last number he declares his resolution to conduct the journal in the same spirit in which his father conducted it, and aided by the contributors who have hitherto contributed to it.

'LOTHAIR,' it seems, will have to undergo the fate of other names that are often on people's lips. It has been registered as the name of a new perfume by an Irish firm.

We are glad to hear that the third volume of the late Prof. Conington's 'Virgil' will appear in the autumn. Two-thirds of the volume were printed before Prof. Conington died, and he left the rest nearly finished. Mr. Nettleship is superintending the passage of the volume through the press.

A PORTION of the MS. of 'Oliver Twist,' which originally appeared in *Bentley's Miscellany*, is still in Mr. Bentley's possession. The British Museum might fittingly place it by the side of the MS. of Sterne's 'Sentimental Journey.'

We are glad to find that the young Creole schoolmaster, Mr. J. J. Thomas, whose Creole Grammar we were the first to introduce to a European audience, has met with the promotion that his talents and struggles, under great difficulties, for knowledge deserve. At the instance of the Rev. Canon Kingsley, the Governor of Trinidad (the Hon. A. H. Gordon) has promoted Mr. Thomas to be Clerk of the Peace to the county of Caroni, and is also modifying the Solicitor's Ordinance of the Island, so as to enable Mr. Thomas and other natives to pass their examinations in the Island. Mr. Thomas is now preparing a little *brochure* on Local Education, and some Essays on the History of the Creole Speech, and the Nature and Extent of the Influence of the African Languages on it.

At a recent sale of autographs in Paris, were letters from Parry the navigator, Bulwer (Lord Lytton), Sydney Smith, and one in French, from Lord Palmerston.

MR. NEILL, U.S. Consul at Dublin, has in the press 'Patrick Copland,' based upon manuscripts and original authorities. Much of the material used in the work has been obtained from the manuscript transactions of the Virginia Company.

At the recent sale of Dr. Todd's library, Wace's works, with his manuscript additions, fetched 450*l.*, the highest price ever given for a book in Ireland.

"LAGENIENSIS," a Catholic clergyman resident in Dublin, and once a well-known con-

tributor to the *Gentleman's Magazine*, is about to bring out a volume of 'Old Folk Lore; or, Traditions of Ireland, with Humorous Tales, &c., Popular and Instructive.'

PROF. MAHAFFY is engaged upon a history of the wars of Alexander the Great, which will shortly appear.

THE *Revue Contemporaine* accepts Mr. Holmes's dramatic symphony, 'Jeanne d'Arc,' as a sort of *amende honorable* rendered to the national heroine of France by an Englishman. All French writers seem to forget that the death of the Maid of Orleans was brought about by a French faction, and that the greatest insult to her memory was inflicted by a Frenchman—Voltaire. When Joan of Arc was made the heroine of a burlesque in this country, it was met by the indignant protest of all persons with a sense of decency.

PRINCE E. DE LA TOUR D'AUVERGNE has published a monograph on the Battle of Waterloo.

THE first volume of a new edition of the 'Thebais' and 'Achilleis' of Statius, by Dr. G. O. Müller, with the old scholia, has lately appeared.

As an addition to Dante literature, we may note Prof. Scartazzini's recent work, 'Dante Allighieri, seine Zeit, sein Leben und seine Werke' (Steinheil, Biel), which gives an interesting *résumé* of what ought to be known about Dante, his times and his works.—Prof. Giovanni Franciosi's new work, 'Le Ragioni Supreme dell' Istoria Secondo la Mente di Dante Allighieri,' will be published at Modena, by Carlo Vincenzi, on the 1st of July.

PROF. EDWARD BEHMER has recently published an important work on contemporary Provençal poetry, 'Die provenzalische Poesie der Gegenwart' (Barthel, Halle). Amongst the chief Provençal poets referred to in this work are the late Tansemin, who died in 1864; José Roumanille, of San Roumié; Frédéric Mistral, the author of 'Mireille,' the poem on which Gounod's opera of the same name was founded; and Theodor Aubanel, of Avignon.

THE *Rivista Europea* for June contains an important article on the trial of Galileo, entitled 'Il Processo di Galileo riveduto sopra documenti di nuova fonte,' in which the author, Signor Silvestro Gherardi, has availed himself of some new documentary evidence.

MARGARET FULLER's sixtieth birthday was commemorated in enthusiastic festival by the New England Woman's Club in "their parlours," Fremont Place, Boston, on the 23rd of May. Six volumes comprise Margaret Fuller's complete works; but whatever their merit, they quite fail to exhibit her personal influence, of which the meeting gave striking proof, and which is certainly passing into a magnificent tradition in America. As Mr. J. Freeman Clarke remarked at the anniversary, "It is vain to try to put her into words. No one has drawn a satisfactory portrait of her. Try as you will, some fine aroma escapes us always."

IN No. 2222 we quoted a statement from *Putnam's Magazine*, in which it was said that the four most popular illustrated weekly journals published in America copied their pictures from foreign papers. Mr. Frank Leslie writes to us to say that the journal which bears

his name has the largest circulation, and that seven out of the eight pages of illustrations that it contains weekly, relate to America. The remainder are, he says, avowedly taken from journals of various foreign countries. The avowal might be a little more plainly made, and Mr. Leslie would, we think, hardly boast of the quality of his native illustrations.

OUR Government in the Punjab has found out a novel means of rewarding university men. All graduates of the University of the Punjab are to have seats in the Durbar, instead of standing in the undistinguished crowd.

FRENCH READINGS, by Mr. A. A. FAVARGER, at WILLIS'S ROOMS, King Street, on TUESDAY AFTERNOON, June 21, at Three o'clock.—Signor Enrico Scattola (Grandson of the late Baron Celli) will preside at the Pianoforte during the Interludes. 1. Les Spectacles de Londres, Critiqués par un Français de 1774. Languet. 2. Les Souvenirs du Peuple, Béranger. Interprété sur le Piano. 3. Le Premier Regret (Elégie), Lamartine. 4. Les Djinnas, V. Hugo. Interprété sur le Piano. 5. Le Mariage, Collin d'Harleville. 6. Les Deux Perdrix (Conte), Imbert.—Tickets, 10*s.* 6*d.*; at Mr. Mitchell's Royal Library, 38, Old Bond Street; Mr. Roland's, Foreign Library, 20, Berners Street; Mr. Favarger's, 236, Euston Road, N.W.; Messrs. Bubb, Leeson & Oller, R. Olivier, Bond Street; Messrs. Lock & Hadwin, St. James's Street; Mr. A. Nimmo, Wigmore Street; Mr. Hays, Royal Exchange Buildings; Messrs. Keith, Frowse & Co. Chapside.

ROYAL POLYTECHNIC.—The Last PORTRAIT OF CHARLES DICKENS, pronounced by the Press to be "the most life-like" ever taken by the London Stereoscopic Company, is shown daily on the Great Dior, at Half-past Two and Quarter to Eight.

ROYAL POLYTECHNIC.—'Sand and the Suez Canal,' by Prof. Pepper.—Musical Entertainment, by George Buckland, Esq., 'The Heart of Stone,' with Spectral Scenes.—American Organ Daily.—And other attractions—all for One Shilling.—The Great City, at Half-past One; Suez Canal, at Half-past Two and Quarter to Eight; Heart of Stone, at Four and Nine.—Open, Twelve to Five and Seven to Ten.

SCIENCE

The Amateur Gardener's Calendar, &c. By Mrs. Loudon. Revised and edited by W. Robinson, F.L.S. (Warne & Co.)

THAT gardening—even such gardening as may be practised by the "suburban" amateur with his square plot in front of his house and his long and narrow slip behind it—cannot be taught by means of books, is sufficiently demonstrated by the number of books published on the subject. Woe to him who, having at the outset followed the printed directions of one Mentor, lends, in the sequel, too ready an assent to the guidance of another. If from force of circumstances he must avail himself of a book, let him not take up first one and then another, but let him carry out, as best he can, the instructions given him in book number one, until he is convinced by practical experience that he has been misdirected. By that time he will have advanced so far in gardening knowledge, provided he be endowed with an ordinary share of intelligence, that there will be little need for him to consult book number two. But which book is he to choose out of so many? Some are written by men who scarcely ever saw a spade; others by men incompetent to wield a pen: some are concoctions from the pages of the gardening journals, while others are the genuine productions of men competent both as writers and as craftsmen. Of this nature is the book before us. The first edition was published long ago, and so many additions have been made to the present one that it may be looked on almost as a new work. Though bearing Mrs. Loudon's name, it is pretty well understood that the original work owed its practical value to the suggestions and promptings of one known at that time as an excellent practical gardener. The second edition has had the advantage of being revised by an editor who has given ample evidence of his observant faculties in gardening matters, and of his power of communicating to others that which he has seen and done. It may be that he speaks a little too fluently as to what he has seen;—a little longer practical experience would in all probability have led him to express himself in more moderate terms concerning certain French procedures which, though good, are not deserving the unqualified approbation Mr. Robinson bestows on them. As a guide-book for amateurs, which is all that it professes to be, the present volume may confidently be recommended, for the direc-

tions as to what should be done are clear and to the point; and even more valuable are the hints as to what should not be done. Under the head of "garden enemies," descriptions in simple language of all the commoner garden-pests are given, and instructions as to the best mode of dealing with them are supplied. All this is excellent, but in the rare instances where a scientific explanation is given, it is given in terms which an editor who writes F.L.S. after his name should not have allowed to pass in their present form.

Medicine, Disease and Death. By Charles Elam, M.D. (Churchill & Sons.)

THIS is a republication of a controversy which appeared last year in a medical journal, with some additions by the originator of the disputation. Dr. Elam thus states his object: "A 'Problem' that has greatly occupied my attention of late years is this:—Given: a large and increasing Mortality in our Population: to trace the Cause and the Remedy." The form in which he puts his proposition is concise, but the reasoning by which he supports it is loose. Another paragraph states his conclusion: "Yet the fact remains, that about 23 persons out of every thousand die annually at the present time; whereas the average 25 or 30 years ago, was rather under 22 in the 1,000. I believe that this is, in some measure at least, attributable to the neglect or decline of medicine as an art, and consequently, our diminished power in checking or controlling disease." But the author gives no other proof of this than his individual opinion. Certain methods of treatment were in vogue a few years back, other methods are in use now. Dr. Elam thinks the old ways more likely to preserve life; but he gives no statistics of instances, and produces no evidence showing directly how far the death-rate is affected by the practice of medicine. The fatal fault of his argument is, that he fails to establish more than one premiss. He also omits to consider how far any conclusions drawn from the rate of mortality in a single section of the world are safe. Particular arrangements of the currents of the atmosphere may have, of late years, affected the mortality of England unfavourably, and may have had a reverse effect in other regions. We know that bad air, malaria and certain other causes foster disease and increase the rate of mortality, but, beyond this, we are ignorant of the great causes which affect life.

On the Construction of Hospitals. By Douglas Galton, C.B. (Macmillan & Co.)

THIS essay is a consideration of the subject of hospitals from an architectural and engineering point of view. There are four general plans upon which an hospital may be constructed: it may be a block of building containing several wards, communicating by staircases and corridors; or, instead of corridors, the lateral communications of the building may be external galleries; the third plan is to have pavilions or blocks of one, or at most of two stories, built with large interspaces, and connected by covered passages; the fourth plan is to make the hospital a series of huts. The third of these plans is that which Capt. Galton advocates. Its great advantage is that it prevents the infection of one ward by another. "The impurities of each ward are cut off from the other wards, and each pavilion becomes a separate hospital, in which the number of sick under one roof may be limited to any desired extent. At the same time it must be borne in mind that the complement to the pavilion system of the separation of the sick is that the pavilions should be so arranged as to ensure circulation of air between the pavilions; if they are placed close together, and stagnant, gloomy courts formed between them, they will not form proper hospitals for the recovery of the sick. A good illustration of the adaptability of the system to any site is afforded by the new hospital for 100 beds at Swansea. In this case the site is triangular, and the administrative block, operating theatre, &c., are placed at the apex of the triangle, which faces the prevailing wind, whilst the pavilions run down each side; and both sides of the wards receive sunlight and air." Great attention should be paid

to the materials of which the wards are constructed. A French analysis of plaster from the wall of a ward gave 46 per cent. of organic matter. Capt. Galton is in favour of waxed oaken floors, and limewashed or painted walls, the surfaces of which are periodically scraped and renewed. He is opposed to fever-hospitals, and thinks that in cases of severe epidemics of fever, temporarily-erected sheds would give the patients the best chance of recovery. The volume also contains a discussion which followed the reading of Capt. Galton's paper before the British Medical Association at Leeds, and an elaborate description of a useful form of hospital fireplace. The book will be instructive to guardians of the poor, town commissioners, and all persons connected with the construction of hospitals, as well as to physicians and surgeons.

The Bottom of the Sea. By L. Sonrel. Translated by Elihu Rich. (Low & Co.)

THIS is a popular treatise on marine geography, zoology, botany, geology, meteorology and mechanics. The best parts of the book are those on the physical geography of the ocean and the chapters on diving-bells and dresses. The great plateau which stretches from Kerry to Newfoundland, on which the Atlantic cable rests,—the mode of laying down masonry beneath the sea, and some other points, are well described. The zoological part is poor throughout, and often erroneous. The fable that the Paper Nautilus uses its dorsal arms as sails is gravely repeated as fact, and the arms are talked of as membranous, though any museum specimen would show them to be muscular. M. Sonrel fixes the number of teeth in sharks at 130, whereas they are by no means definite in number. The electric eel and the electric ray are called "depositories of thunder"—a peculiarly unfortunate description; for notwithstanding their powers of giving shocks, they do not even make a crackling sound. Then the stories of the combat of the sword-fish and the whale, and that of a wounded cachalot disgorging a shark 16 feet long, are hard to swallow. The style of narration and the numerous illustrations may almost be called sensational; still, the natural history excepted, the book will be instructive to many people.

Gedächtnissrede auf Alexander von Humboldt, &c.—(Oration upon Alexander von Humboldt before the Royal Academy of Sciences at Berlin, 7th July, 1859. By C. G. Ehrenberg.) (Berlin, R. Oppenheim.)

THE accomplished naturalist C. G. Ehrenberg is well able to sympathize with the labours of the great traveller and physicist, upon whom he here delivers an oration somewhat in the manner of a French *éloge*. Herr Ehrenberg has, we believe, previously delivered an oration on a royal personage, but he must cherish more affection for a prince of science. He here divides the life of Humboldt into three periods; the first being that of the preparation; the second, that of the employment or application of acquired skill; and the third being the harvest time or gathering in of fruit. Under each of these heads the eulogist briefly marks out the actions and studies of his subject, but enlarges most under the third, where he gives some interesting short letters from Humboldt, which we suppose have not been previously printed. Very little is said of Humboldt's best-known work, the 'Cosmos,' and the limits of an oration have necessarily restrained excursions in particular directions.

THE ROYAL SOCIETY.

AT the meeting of the Royal Society last Thursday—the concluding meeting of the session—about twenty papers were disposed of, which, in due time will be published more or less at length in the *Proceedings*. Among them were fresh instalments of Dr. Hofmann's recondite chemical researches, and fresh investigations of substances with long and awkward-looking names by Dr. Stenhouse. Lord Rosse brought forward a second communication on the radiation of heat from the moon, and the President—a true veteran of science—presented yet another (the twelfth) of his "Contributions

to Terrestrial Magnetism," at which he has worked for so many years, and with such signal advantage to magnetic science. There was a mathematical paper by the Hon. J. W. Strutt, with an application to the theory of radiation, a note on the spectra of Erbium by Mr. Huggins, and Mr. Busk's paper on a method of graphically representing the dimensions and proportions of the teeth of mammals. Mr. Broughton, the superintendent of the government bark-plantations in India, communicated 'Chemical and Physiological Experiments on living Cinchona,' and Dr. Rattray, R.N., had something interesting to say about the more important changes induced in the human economy by change of climate. We shall perhaps return to this bill of fare on a future occasion.

THE ECLIPSE.

THE Royal Society and the Royal Astronomical Society have each appointed a committee to consider the steps to be taken for proper observation of the total eclipse of the sun in December next, and they have each appropriated a liberal sum towards the expenses. The Admiralty will perhaps be asked to transport the observers and their instruments to the selected observing stations, which are, we believe, Gibraltar, Sicily and Algiers. The number of observers is sufficient to admit of such a division of labour as ought to yield the amplest and most satisfactory results of observations of an eclipse ever yet recorded. We are glad to learn that the two committees are co-operating, for in an undertaking of such high importance from the cosmical point of view, any measure which may facilitate operations should be encouraged. It is quite true that the Poet Laureate has expressed a wish to join the party. He would of course observe the general phenomena only, and perhaps in due time reproduce for us the awful magnificence of the scene in magnificent verse.

THE REPORT OF THE ASTRONOMER ROYAL.

THERE is a portion of the recent Report of the Astronomer Royal to the Board of Visitors of Greenwich Observatory to which we desire to call attention. Mr. Airy raises the question whether the cause of science might not gain if at Greenwich Observatory, as in the Imperial Observatory of Paris for instance, the higher branches of mathematical physics should take their place by the side of observatory-routine. This is a question of much importance; and we sincerely hope that the remark of the Astronomer Royal will attract the attention of those interested in such matters. All know the valuable investigations which Mr. Airy has himself made in the lunar theory and physical optics; but it is, perhaps, only those who are acquainted with the immense routine duty and the amount of daily labour entailed on the Astronomer Royal himself who can appreciate justly the difficulties with which Mr. Airy has to contend in following out such pursuits, or in undertaking any investigations which do not fit in necessarily with the routine of the place. The chief object of a great national observatory like that at Greenwich is to ascertain and register the positions of the heavenly bodies. Such work is a national necessity; and its practical utility is incalculably great. There probably never was an observatory which fulfilled its duties so well as Greenwich Observatory now does, and has long done, under the care of the present indefatigable Astronomer Royal. There are other important branches of observation which have grown up, and which may now be regarded as equally the part of a national observatory, namely, magnetic and meteorological observations, and observations on the light and heat of the heavenly bodies. The magnetic and meteorological observations have been conducted at Greenwich for a long time on a large scale, and observations with the spectroscopic and thermopile are receiving a continually increasing attention. While these increasing observational duties press upon the care of the Astronomer Royal, it is important that we should remember that so little opportunity is thus left for any investigations except those included in that routine, and that attention should be called to what Mr. Airy

has said in the concluding sentences of his recent Report.

WEATHER CYCLES.

MORE than thirty years ago four large earth-thermometers were sunk to different depths in the rocky ground near the Observatory at Edinburgh, with a view to a series of observations on the temperature of the earth and its fluctuations. The British Association instigated the undertaking, and the observations were for a long time watched by the late Principal Forbes, by whom they were tabulated and published in the *Transactions* of the Royal Society of Edinburgh. The tables were found useful by the Principal himself, and more recently by Sir William Thomson in the discussion and elucidation of certain important questions in natural philosophy.

Another discussion, and of the whole series from 1837 to 1869 inclusive, has recently been carried out by Prof. Piazzi Smyth, Astronomer Royal for Scotland, and he finds reason to believe that in addition to the ordinary annual cycle of temperature, he has discovered three other cycles which, to use his term, are "supra-annual." One of these corresponds to the sun-spot period, 11.1 years, as deduced by Schwabe from his long observation of the solar phenomena. But Prof. Smyth is of opinion that this is a coincidence merely, and that the actual occasion of the waves of terrestrial temperature is to be found among the red prominences of the sun. At all events the sun appears to be the prime mover, though some of its phenomena may be more implicated than others; and now that systematic observations of the prominences are carried on in different parts of the world, there ought soon to be such an accumulation of facts as would enable any one interested in the question to test Prof. Smyth's theory with requisite severity.

The cycles differ in duration, one being a little more than two years, the second more than eleven years, and the third about 56 years, and it is to the effect of these cycles that our so-called changes of climate are due. According to Prof. Smyth there is no actual change. The cycles in their course will bring back the same temperature, and though, since 1842, we have not had such excessive cold as was felt between 1838 and 1842, the bitter temperature will yet again recur. Taking the series of observations, 1837-1869, it is seen that a hot time occurs about every eleven years, followed at intervals of a little more than two years by a very cold time; and, arguing from these data, Prof. Smyth shows that the temperature of a season may be foretold a year in advance, and that the past winter was the first of a cold cycle of which next winter, and probably that of 1871-2 will be exceedingly severe. In the winter of 1868-9 there was no necessity for invalids to seek a southern climate; but if Prof. Smyth is right in his conclusions, they must not pass their next Christmas in England.

This is a curious theory. What will Mr. Janssen or Mr. Lockyer or Mr. Huggins say to it? Are they prepared to make such a steady series of observations of the red prominences as will enable Prof. Smyth, or any one else, to determine absolutely whether they have anything to do with our summers and winters or not? What an advantage it would be at the present juncture if we could learn from the observatory on the Calton Hill whether the drought from which vegetation is now suffering is to continue? It is a very pressing question at this moment, especially with regard to the hay harvest, and the crop of peas and strawberries. The cycles, involved as they are within cycles, must surely, at times, bring a rainy summer. Will it happen this year, or next, or the year after? Is there no one who will tell us?

SOCIETIES.

ASTRONOMICAL.—June 10.—W. Lassell, Esq., President, in the chair.—Capt. D. Smith, and Mr. J. Dickinson were elected Fellows.—The following papers were read:—'On the Orbit of a Centauri,' by Mr. E. B. Powell.—'On Father Secchi's Letter to the Academy of Sciences, April 25,' by Mr. Seabroke.—'Solar Spots visible to the Naked

Eye,' by Mr. Hill.—'On a New Comet,' by Mr. Winnecke.—'On an Improved Spectroscope,' and 'On the Alteration of Colour in the Belts of Jupiter,' by Mr. Browning, and 'Observations of Winnecke's Comet,' by the Rev. S. Perry.—The meetings were then adjourned to the 11th of November.

GEOLOGICAL.—June 8.—J. Prestwich, Esq., President, in the chair.—Messrs. H. G. Vennor, A. K. Mackinnon and A. R. Hunt were elected Fellows.—The following papers were read:—'On the Superficial Deposits of the South of Hampshire and the Isle of Wight,' by Mr. T. Codrington. This paper treated of the gravel deposits covering the tertiary strata of the country between Portsmouth and Poole and of the Isle of Wight. The gravel covering these table-lands is composed chiefly of sub-angular chalk-flints, with a varying proportion of tertiary pebbles. Sarsen stone blocks are found everywhere, and on Poole Heath granitic pebbles; and in the gravel of Portsea boulders of granitic and palæozoic rocks are met with. In the Isle of Wight, chert from the Upper Greensand and materials from the Lower Cretaceous beds also occur. The colour of the gravel is generally red. Brick-earth is usually associated with the gravel at all levels but the highest; but contorted appearances attributed to glacial action only occur at low levels. No organic remains have been found in the gravel covering the plains, while the valley-gravels of the district have afforded mammalian bones and teeth of the usual species. Flint implements have been found in gravel forming part of the covering of the tabular surface, and unconnected with the river-valleys. The gravel capping the cliffs of the south coast of the Isle of Wight, in which the remains of *Elephas primigenius* have been found near Brook and Grange, was probably deposited in the same river-basin as the mammaliferous gravel of Freshwater; and the cutting back of the coast-line by the sea has given the tributaries of a river which flowed by Freshwater northwards to the Solent, a direct outfall to the sea; and the streams thus intercepted at a high level, under the changed condition of flow, have originated the *Chines*. The gravel cliff of the Foreland, at the eastern end of the Isle of Wight, consists principally of raised shingle, which, towards the south, thins out, and is overlain by a deposit of brick-earth, a continuation of which caps the cliffs up to the chalk, and in which a flint implement was found by the author at eighty-five feet above the sea. The marine gravel, with granite boulders covering the south of Sussex, is continued westward by the gravel with similar boulders covering Portsea island; and this again by the Hill-head gravels, with large blocks of Sarsen stone: these lower gravels being bordered on the south by the raised shingle deposits of the Isle of Wight, and on the north by the higher marine gravels of Avisford, Waterbeach and Bourne, from which the lower gravel is divided by a well-marked step. The Hill-head gravels, an estuarine deposit, of the same age as the marine gravels of Sussex, and the low-level gravels of the river-valleys, are supposed to have been formed when the Isle of Wight was still joined to the main land, and the rivers now reaching the sea by Poole Harbour, Christchurch Harbour, &c., were affluents of a river communicating with an estuary opening to the sea in the direction of Spithead. The gravels lying above the step are equivalent in position and age to the high-level valley gravels. The level of the gravels on the highest parts of the table-lands indicates an age greater than that of the highest gravels of the river-valleys; but the uniform surface, from the 400-feet level downwards, points to a long continuance of similar conditions, during which the gravel, from the highest levels to that of the Bournemouth cliffs, was deposited. It seems probable that the materials of the gravel were brought down from the chalk country on all sides by rivers, and spread out in an inlet of the sea shut in on the south, and opening out eastwards; although this view involves difficulties. —'On the Relative Position of the Forest-Bed and the Chillesford Clay in Norfolk and Suffolk, and on the Real Position of the Forest-Bed,' by the Rev.

J. Gunn.—The author considered that the soil of the forest-bed had been deposited in an estuary, and that after its elevation the trees, of which the stools are now visible along the coast, grew upon it, and the true forest-bed was formed. After the submergence of this, first freshwater, then fluvio-marine, and, finally, marine deposits were formed upon it.—Sir C. Lyell considered the forest-bed to be older than the stony bed.—'On a New Labyrinthodont Amphibian from the Magnesian Limestone of Middelridge, Durham'; and 'On *Proterosaurus Speneri*, von Meyer, and a New Species, *Proterosaurus Huxleyi*, from the Marl-Slate of Middelridge, Durham,' by Messrs. A. Hancock and R. Howse.

GEOGRAPHICAL.—June 13.—Sir R. I. Murchison, President, in the chair.—The following new Fellows were elected: Messrs. J. Dentry, W. T. Greenup, J. Pimblett, W. R. S. Ralston and J. H. Sparks.

ZOOLOGICAL.—June 9.—G. Busk, Esq. V.P., in the chair.—The Secretary described the principal additions to the Society's menagerie during May, and called attention to a deer sent from Singapore by order of His Royal Highness the Duke of Edinburgh. This animal appeared to belong to a new species, and was proposed to be called *Cervus Alfredi*.—Prof. Newton exhibited a series of skins of the large falcon found in Alaska, and sent to this country for examination by the Smithsonian Institution, and referred them to the *Falco islandicus* of Gmelin.—Mr. Gould exhibited and remarked upon some skins of British water-ouzzels.—Papers were read: by Mr. R. Swinhoe, continuing 'Zoological Notes made during a Journey from Canton to Peking and Kalgan,' which included descriptions of new species of mammals and birds; amongst them, a new hedgehog, proposed to be called *Erinaceus dealbatus*, and a new species of dwarf swan, for which the name *Cygnus Davidis*, after M. le Pere David, its discoverer, was proposed; also, 'Notes on certain Reptiles and Batrachians collected in various parts of China,' by Mr. R. B. Sharpe, 'On the Ornithology of Madagascar,' based upon a collection recently formed by Mr. A. Crossley in the neighbourhood of Noce Vola, in the north-western portion of the island. Two new species were discriminated, and proposed to be called *Cebulepyris major* and *Corethrura insularis*. Two species—namely, *Bernieria Crossleyi* of Granddier and *Ellisia Madagascariensis* of Hartlaub—were generically separated, under the names of *Mystacornis* and *Oxyblabes*,—by Dr. J. Hawkes, 'On a Case of *Hernia Ventriculi* in a Common Canary.'—Mr. D. G. Elliot exhibited and pointed out the characters of two new species of pheasants from the province of Yarkand, proposed to be called *Phasianus Sharpii* and *P. insignis*; also a permanent variety of *P. torquatus*, from the island of Formosa, proposed to be called *P. Formosanus*.—Communications were read from Mr. A. Sanders, 'On the Myology of a Geckoid Lizard, *Platydictylus Japonicus*,'—from Mr. G. Krefft, containing a preliminary account of the skeleton of a rare whale, probably identical with *Dioplodon Schellensis*, obtained in the Australian Seas, near Lord Howe's Island,—by Messrs. Sclater and Salvin, 'On the Birds of the Family of *Cracidae*,' dividing this family into three sub-families, the *Cracine*, *Penelopine* and *Oreophasidine*. Of the first of these, twelve species were recognized, and of the second, thirty-eight; of the third, only one. One species of guan was described as new, and proposed to be called *Ortalida erythroptera*,—from Prof. Barboza du Bocage, 'On the Young of *Pelecanus Sharpii*,'—by Dr. A. Günther, 'On the Species of Tailless Batrachians recently added to the British Museum,' among which was a new diminutive frog, discovered by Dr. Cunningham in Fægia, and proposed to be called *Nannophryne variegata*,—by Dr. J. Murie, 'On the Anatomy and Osteology of the Saiga (*Saiga Tartarica*).' The author concluded that this animal cannot be included in any of the sub-divisions of the Ruminants hitherto established; but constitutes a form intermediate between the sheep and the antelope.

ETHNOLOGICAL.—June 7.—*Special Meeting.*—Dr. A. Campbell, V.P., in the chair.—R. H. Tideman, Esq., was announced as a new member.—Prof. Huxley, President, read a paper 'On the chief Modifications of Mankind, and their Geographical Distribution.' After explaining those physical characters which are of the greatest value in distinguishing the several modifications,—such as colour, character of hair, and form of skull,—the author proceeded to describe five distinct types of mankind: the *Australoid*, found in Australia, in the Dekhan, and formerly in the valley of the Nile; the *Negroid*, including the Negroes and Bushmen of Africa and the Negritos of New Guinea, Tasmania, &c.; the *Xanthochroic*, distributed through Iceland, Eastern Britain, Scandinavia, North and Central Germany, and extending through Eastern Europe into Asia as far as North-western India, and found also in North Africa; the *Melanochoic*, located in an area situated between the Xanthochroic and Australoid peoples; and the *Mongoloid*, a large and somewhat ill-defined group occupying Central and Northern Asia, the two Americas, and Polynesia.—Mr. G. Campbell, Mr. Wallace, Dr. Ray, and others, took part in the subsequent discussion.—Mr. E. G. Squier exhibited a collection of drawings, plans and photographs of localities of interest in Peru.

MATHEMATICAL.—June 9.—Prof. Cayley, President, in the chair.—The Hon. Sir J. Cockle was elected a Member.—The Chairman read his 'Note on the Cartesian with Two Imaginary Axial Foci.'—Mr. Cotterill then gave an account of his paper 'On the Intersection of Curves and a Collinear Correspondence in certain Réseaux.'

PHOTOGRAPHIC.—June 14.—J. Glaisher, Esq., President, in the chair.—The new Members elected were Messrs. N. E. Fitch, A. L. Henderson, C. B. Pretorius, A. S. Fisk, R. Brown and H. E. White.—A letter from Mr. P. Pretsch, of Vienna, was read, describing a large series of Prints taken some years ago by the Photo-galvanographic process. The chairman, Dr. H. W. Diamond, Mr. Dallas, and Dr. Hugo Müller showed copper-plates and prints illustrating the capabilities of this mode of engraving, which afterwards formed the subject of discussion.—A paper descriptive of the Berlin "Lichtdruck" process was then read, and specimens exhibited by Mr. C. F. Jessen.—Amongst other objects shown were a collection of Ferns printed twenty years ago, by the Chairman; a Stereoscope of novel construction, by Mr. G. S. Penny; Prints from dry-plate negatives, by Dr. R. J. Mann; and a series of Carbon Prints, by Mr. H. B. Pritchard.

ANTHROPOLOGICAL.—June 14.—Dr. J. Beddoe, President, in the chair.—Dr. L. D. H. Russell, Wilmington, Delaware, was elected a Local Secretary.—A paper by Dr. H. Hudson was read, 'On the Irish Celt,' and Mr. G. H. Kinahan contributed a paper 'On the Race Elements of the Irish People.'—The President, Dr. Beddoe, read a paper on 'The Kelts of Ireland'; the principal points proved or indicated were the following: That the Kelts known to the Greek and Latin authors, though they were a light-haired race as compared with the Italians, were darker than the Teutonic tribes; and that their physical type differed in other respects. That the Irish are, generally speaking, a dark-haired but light-eyed race, and that wherever there is much light hair it may be accounted for by a Danish or English cross. That the dark hair of the Irish may be, partly at least, attributed to the Gaelic Kelts. That there is less resemblance between the Irish, taken as a whole, and the Basques, who are generally considered to be the purest Iberians extant, than between the South Welsh and the Basques. That any Basque or Iberian element in Ireland is probably small, and can have only partially contributed to the prevalence of dark hair among the western Irish. That Ugrian or Ligurian elements may also be present there. The paper was illustrated by minute details respecting the physical types in various parts of modern Ireland, including extensive observations on the colour of the eyes

and hair; and the author exhibited a number of photographic and other portraits of Basques, and of Bretons, Welshmen, Walloons, and other supposed descendants of the Celtic Race.

MEETINGS FOR THE ENSUING WEEK.

- MON. Asiatic, 3.
— United Service Institution, 8.—Discussion on Capt. Hosenow's Paper, 'The Necessity for an Extension of our Naval Transport Fleet for Military Purposes.'
TUES. Ethnological, 8.—Aymara Indians of Bolivia and Peru, Mr. David Forbes.
— Statistical, 8.—Free Libraries, Mr. W. E. A. Axon.
WED. Geological, 8.—Lower Portion of the Green-slates and Porphyries of the Lake District, Dr. H. A. Nicholson; 'Observations on some Vegetable Fossils,' Mr. R. Broun Smith; 'Plesiosaurian Remains, Kimmeridge Bay,' Mr. J. W. Hulke; 'Geology of the Lofoten Islands,' Rev. T. G. Bonney; 'Dorypterus Hofmanni,' German, from the Marl-slate of Middelburg, Durham, Mr. Albany Hancock and Mr. R. Howes.
— Literature, 8.—Greek Tablet found in the Assassess, Thebes, Mr. W. R. Cooper.
THURS. Statistical, 4.—Anniversary Meeting.
— Zoological, 8.—Walrus, Dr. Murie; Catalogue of the Mammals of South China and Formosa, Mr. R. Swinhoe; Birds from Trinidad, Dr. O. Finsch.

Science Gossip.

WE understand that the question as to who shall be President of the British Association on the expiration of Prof. Huxley's year of office in 1871, proves to be much more difficult of solution than was anticipated. Sir William Thomson was talked of, but he has, we believe, declined to allow himself to be put in nomination, and so has Dr. Tyndall, to whom an offer was made of the peripatetic dignity. These two gentlemen have enough and more than enough of legitimate work to do, to justify their refusal. The University of Glasgow has claims on the one, and the Royal Institution on the other, which ought not to be set aside, and are far beyond those of the British Association. Great Britain could now do without the British Association—a body which may be said to have done its work—but is not yet prepared to give up expecting great things and a high quality of work from the successor of Davy and of Faraday.

DR. LUBY, a senior fellow of T.C.D., and the author of several mathematical treatises, died this week, aged seventy-two.

DR. H. LAWSON is about to retire from the editorship of *Scientific Opinion*.

MR. BRETT has discovered near a Jain temple at Goolbhurga some slabs of stone with inscriptions in the Cave character.

THE Secretary of the Smithsonian Institution at Washington, Prof. Joseph Henry, has, we are informed, arrived in England on a visit. He comes, unfortunately, just at the time when our scientific societies are closing their session.

THE Empress of the French has commemorated the great benefactor of the Spanish race, Christoval Columbus, or Colon, by despatching a statue of him to the city named after him as Colon, on the Isthmus, but called by our people Aspinwall. Her Majesty hopes this memorial will meet the gaze of travellers of all nations. But the Panama Railway is threatened in its supremacy; not only does the Pacific Railway compete with it, but the Honduras Railway is advancing, and a canal will be made across the Isthmus, if it be possible, and the statue of Colon at Colon may find few spectators ere long.

THE Académie des Sciences has elected Prof. Rokitsanski, of Vienna, Corresponding Member in the Section of Medicine and Surgery. The vacancy was caused by the death of M. Panizza.

CERTAIN medical men have recently asserted that daily work at the sewing-machine is injurious to the women employed at it. But Dr. Decaisne, who has thoroughly investigated the subject, in an establishment containing between six and seven hundred workwomen, has proved that the occupation is in no way injurious.

MM. FELTZ and RITTER, of Strasbourg, have published a treatise on the action of the bile.

M. GERVAIS has published a short memoir on the former occurrence of the Glutton in France. Some bones of this animal, which is now only found in polar regions, have been lately exhumed near Dijon.

M. KELLER, of Darmstadt, writing in *Cosmos*, says that what is known outside Russia as the Riga pine, and which has been praised for its specially

good qualities, is unknown by any distinctive appellation at Riga, and is, in fact, nothing more than the ordinary *Pinus sylvestris*.

THE most insignificant of the vertebrata, the Lancelet, has been the subject of much scientific discussion, and M. Moreau has just brought out a new work on its anatomy.

A MEMORIAL is to be raised in France in honour of the late M. Niépce, whose inventions have done so much to advance photography.

M. LACAZE DUTHIERS has discovered that one genus of Ascidian does not undergo the metamorphoses usual in the class, but is almost the same in its larval as in its adult form.

THE second number of the *Bollettino* of the R. Comitato Geologico d'Italia answers to the promise of the first number, and contains excellent papers and notes on geological and mineralogical subjects, and makes known the resources of Italy in these particulars. We notice an account of the stratified rocks of the island of Elba and information on the geology of Lugano and its neighbourhood. This latter is accompanied by sections of that porphyritic region in which Monte Salvatore—the scene of the late fatal accident—is represented. There are also chemical analyses of various rocks, which add to the value of the periodical. We recommend it to all interested in the geology of the South of Europe.

AT Aulnoye, in Belgium, a profitable use has been found for the slag from the large ironworks there established. It is cast into slabs for pavement and paving purposes generally; into garden-rollers and posts and pillars; and in some of its forms is described as artificial porphyry.

SIGNOR CESARE LOMBRORO, in his book on the 'Azione degli Astri e delle Meteore sulla Mente Umana,' published at Milan, which received a prize from the Royal Lombard Institute, gives some curious instances of the apparent influence of meteors over the minds of sane as well as insane persons.

PROF. CORRADI has obtained the prize of 2,000 lire offered by the Medico-Chirurgical Society of Bologna for the best work on the part taken by Italians in the advancement of surgical science during the present century.

PROF. LEONE DE SANCTIS, of Naples, has published a memoir on the development of the Torpedo. The details with regard to the electrical organs are new and interesting.

THE Ottoman Government has appointed Chakir Bey to report on the navigable capacity of the Euphrates. He confirms the surveys of General Chesney. The next step will be to remove the impediments.

THE *American Journal of Science and Arts*, long familiarly known as *Silliman's Journal*, will complete its second series of fifty volumes next November. The first series, which ended in 1845, was quarterly; the second has been two-monthly, and the new series, as the editors now announce, is to be published monthly. This will be acceptable news in many quarters, for *Silliman's Journal* stands at the head of the periodicals which record the progress of science in the United States. We trust that this new project of more frequent publication will be rewarded by a large increase of circulation.

FINE ARTS

THE SOCIETY OF PAINTERS IN WATER COLOURS.—THE SIXTY-SIXTH ANNUAL EXHIBITION is NOW OPEN, at their Gallery, 5, Pall Mall East, from Nine till Seven.—Admission, 1s.; Catalogue, 6d. WILLIAM CALLOW, Secretary.

INSTITUTE OF PAINTERS IN WATER-COLOURS.—THE THIRTY-SIXTH ANNUAL EXHIBITION of this Society is NOW OPEN, at their Gallery, 53, Pall Mall West, daily, from Nine till Six.—Admission, 1s.; Catalogue, 6d. JAMES FAHEY, Sec.

NEW BRITISH INSTITUTION, 29, Old Bond Street.—EXHIBITION OF WORKS by Old Masters and deceased British Artists (including Scheffer's Portrait of Charles Dickens) NOW OPEN.—Admission, 1s. T. J. GULLICK, Hon. Sec.

GUSTAVE DORÉ.—DORÉ GALLERY, 35, New Bond Street.—EXHIBITION OF PICTURES, including 'Christian Martyrs,' 'Monastery,' 'Triumph of Christianity,' 'Francesca de Rimini,' at the New Gallery.—OPEN from Ten till Six.—Admission, 1s.

OLD BOND STREET GALLERY.—The SUMMER EXHIBITION of Pictures in Oil and Water Colours is NOW OPEN.—Admission, 1s.; Catalogues, 6d. Open at Nine.

G. F. CHESTER, Hon.
J. W. BENSON, Secs.

THE SALON, PARIS, 1870.
(Sixth Notice.)

OUR last article contained our final remarks on landscape painting, as it appears to be understood and practised by our neighbours, and in those remarks we endeavoured to put before the reader what seem to be the essential differences between their mode and our mode of thought and practice. We also attempted to point out that, not only do such differences exist, but that they appear at the outset between the two manners, we cannot say schools, when one of them has nothing academical in its aims. The return to naturalism which is apparent in France, and to which we have alluded, enhanced as it is by greater powers than those which were, in our own case, devoted to the worship of Nature, is no low thing, directed by mean and narrow aims, but it is apparently the result of national idiosyncrasy, powerful in this as in other matters. Within our present limits it is impossible to generalize on the art of figure-painting as understood and practised in France, and to compare it with that which must be described as in vogue rather than as prevailing with us. All that need be at present said is, that English figure-painting is mostly empirical. We have a few persons who, like Mr. E. M. Ward, have acquired, Heaven knows how, a considerable share of brush-power; a smaller number, not more than four or five if we exclude such artists as Mr. Leighton, who were educated abroad, are in this country masters of the brush, and can deal ably with chiaroscuro, drawing and colour. Of these Mr. Millais may be considered the type. But a far greater number of our painters possess facility which serves instead of art, and, strange to say, satisfies not only their patrons but themselves, although they must know better things even if they cannot practise them. To at least half-a-score of these artists we alluded in criticizing the Academy Exhibition. There is doubtless a similar class among the professors of French art, but such is the difference between popular knowledge of design in that country and in our own that such painters are not looked on with the interest which attends our tricksters. Therefore, in reviewing the Salon, we should not notice the productions of the facile painters, but in dealing with the Academy we are compelled to devote some space to them, although it is only to be employed in pointing to their vices and protesting against their popularity. For the latter the Royal Academy is to a great extent responsible; so long as meretricious pictures are exhibited, so long will they be accepted by an ill-instructed and somewhat prejudiced portion of the public; and the works themselves are generally due to men who, with considerable natural powers, have been stopped short in the cultivation of art by the temptation of immediate popularity and early profits which the lax system of the Academy and other societies offers. If the Academy performed its duty in this respect, as it is popularly believed to do, and exhibited none but estimable and complete works, we should soon see the result in severer studies and a stronger school. It is said that political exigencies led to the admission of more than 1,200 additional works to the Salon: we trust the surplus will not again appear, and are certain that our Academicians have not the excuse which is made for the French concession.

The privilege of exhibition should be given only to the worthy; we say privilege, because nothing can be more intolerable than the assumption of many, that all have a right to exhibit, *i. e.* to receive a share of attention both from experts and from ordinary observers. This monstrous claim arises from the habit that is so common here, of regarding the Academy and other galleries as so many shops, to the accommodation of which they have a right. People forget that the exhibiting bodies are so many private societies, whose concessions to "outsiders," whether profitable or not to the associations, are not the less acts of grace. Unlike the Salon, these societies are not maintained at

public cost; yet while no Frenchman questions the right of authority to select for the Salon, every Englishman is indignant at the exclusion of his own productions from the rooms of an Academy which derives its means and its opportunities from that prestige that is almost entirely due to its own members. We are convinced that since the contrast between Art in France and Art in England is so great, it would be better for us if the Academicians reconsidered their position as an exhibiting body, and so far raised the standard for admission, to do which is a right undeniably theirs, as to reduce the works accepted to about half, or at most two-thirds, of the present number. Such a measure would leave ample room for mediocrity, and hardly exclude all the rubbish. As painters produced a greater number of good pictures, more should be admitted; but at present we are convinced that the practice of showing 1,200 examples, of which not 200 are meritorious (when did a nation produce more than 200 good works annually?), and not 600 are even tolerable, is mischievous to the public taste and hurtful to the artist's aims; in fact, it deters every earnest effort. Few have greater opportunities, or a larger experience in exhibitions, than ourselves; these are wasted, if we err in earnestly hoping that the Academicians will ere long be more chary of admission to their galleries, and will consider merit only when they are about to give gratuitous privileges to "outsiders." We are persuaded that the effect of examining bad pictures is injurious even to the best-informed critic: how much more so to the untaught, whose only chance of understanding Art is in seeing nothing but excellence? We feel that the effect of extending the scope of the Salon has been lamentable, and is plainly traceable on the present and on late occasions. The reader will comprehend how prodigious has been that increase,—how greatly the bonds of authority have been relaxed,—when we remind him that, so recently as 1853, the Salon contained 1,763 works, all told; while now the total is about 5,500. Whether the standard has or has not been reduced,—whether French Art has grown in proportion to this expansion,—the student will decide who knows that Delacroix, Delaroche, Picot, Ingres, H. Flandrin, Léon Cogniet, Robert-Fleury, Corot, François, Descamps, Rousseau, Troyon, David d'Angers, Daubigny, and others, who were then living and in their strength, and even, if not all, present in that particular year, all possessed of an influence which is wofully on the decline. So rapid has the enlargement of the Salon been, that in 1861, the number of its contents was 4,097; the numbers vary from year to year, but the recent increase is prodigious.

We may now turn to observe the results of the systematic, or rather sympathetic, studies of our neighbours in design. We say sympathetic advisedly, and in order to contrast these studies and their results with our English practice, which is, for the most part, antipathetic to Art *per se*, with whatever else it may accord.

The figure pictures to which we have referred display diverse characters; but they are all characteristic of what we are accustomed to style the French school; they are certainly not masterpieces, neither are they unworthy of the position in which we are inclined to place them, that of fair average representatives of French pictorial design. We have reserved them until now on account of their apparent fitness for the purpose which has been in our minds during the course of this series of articles on the Salon, a series which, running side by side with those on the Royal Academy, may be more acceptable, because both have been prepared from the same stand-point and as nearly adapted to the same standard as justice to English circumstances permits. We have trusted that these parallel series may be acceptable to some who would estimate the relative merits and qualities of French and English art. With regard to the latter it is right to remind those who have followed these notices that several of the most eminent of our artists are not represented at the Royal Academy. Among these, of figure painters alone, is Mr. D. G. Rossetti, whose name is seldom mentioned, yet whose

importance is of the highest; his worthy companion, Mr. Holman Hunt, whose styles of painting and thinking and mental aims have not and never had anything in common with Mr. Rossetti's, is also absent; Messrs. Leighton, Poynter, F. M. Brown, F. W. Burton, A. Moore and E. B. Jones are represented inefficiently or not at all in our Academy Exhibition. These defects place the English at an unfair level, and must be taken into account by those who study the subject we have in view. It must be remembered also that in these men's minds are apparent the highest and most truly-pictorial purposes of our nation. They, in fact, with a very few other painters, are the artists of this country. Many of those we have named are not popular; but it is impossible to accept English popularity as a test for artistic worth, and they are the men who will catch the eyes of posterity.

It is remarkable that the two most original painters of our country and time should be the most distinct from each other, neither members of the ruling artistic body, and yet neither of them contributors to the great gathering of the year; that, while in popular knowledge the one is little more than the "name of a shade," the other is habitually resident abroad and alone. Both, but especially the former, of whom least is known, are and have been the objects of a vague sort of feeling, which we cannot otherwise name than suspicion or fear on the part of the lower orders of the artistic profession. These unpleasant feelings are generic, yet it is curiously and, if the matter were less grave, laughably "English" that it should be so. We would it were otherwise. All we can do, however, is to report as faithfully as we can the state of Art abroad and at home.

The account of our French representative painters of figures—neither the highest nor the indifferent ones it should be remembered—begins with a work of M. J. E. Saintin. *Indécision* (2533) is characteristic in its subject of a large and popular class,—a class which seems to us to occupy the very summit of that huge pyramid of "articles de Paris," which every year piles up, and to be in itself a capital example of a very charming and needlessly abused kind of art. Its subject is afforded by the figure of a young lady, who is "French" from her boot-tips to her *chignon*, and stands at a window, looks out, doubting whether the weather will permit the keeping of an appointment with her lover. The keen sensuousness and delicately discriminating powers of French painters have often (*vide* certain productions by M. Toulmouche, the artist of Nos. 2757, *L'Heure du Rendez-vous*, which we noticed recently, and 2758, *La Liseuse*) produced pictures of this order which are the reverse of frigid, and sometimes attain to an erotic suggestiveness that is evil and worthy of Belial's service. Many of our readers know such a picture, by M. Toulmouche, which is rife in shops of London and Paris. The work of M. Saintin, although having a voluptuous aspect, is not condemnable in this respect; its "fleshiness" is merely superficial, with nothing more than meets the eye. The expression is luxurious; the face painted with extraordinary care and with, for French practice, brilliant flesh-tinting,—a quality in which, by the way, our painters as completely surpass their neighbours as our ladies surpass their ladies in it. The contours are very delicately and finely modelled, not merely laboured, but touched with grace, completeness, precision (that precious technical element) and freedom. The furniture of the background is treated with singular, but not equal care to that which was bestowed on the flesh and draperies; although very effective, these accessories are cold and hard, and mar a picture, which, if we except its spirit and freedom, is in many respects curiously like an English work. It is far superior to the painter's other contribution, No. 2534, *Déception*, a girl sitting and writing at a desk.

We do not think very highly of the art of M. Desgoffe, a painter popular in France, whose numerous examples of "still life" comprise brass pots and dishes, plate, crockery, glass, crystal, precious stones and the like. His works rather seem than are absolutely faithful in their limited

way; for we know well that their shortcomings, even if tested only by their own low standard, are patent to critical eyes that know Nature. It is the artistic faculty which evolves Art in all objects: Rembrandt painted the "inside" of a slaughtered pig, and made a superb picture; M. Desgoffe, with rock-crystal, agate, gems, lapis-lazuli, gold, richly-toned brass, inestimable textiles, blood-red marble and tawney leather, has often failed to be artistic: he rarely composes so as to produce chiaroscuro or harmonious masses; and although he affects many cunning expedients, he does not render anything nearly equal to the purity and splendour which, with the pains he has often taken, *naïve* treatment would secure to his pictures. His work is often horny, as well as metallic, the textures monotonous, the colouring cold, if not heavy,—the light and shade inharmonious, the atmosphere defective; so that his works look rather flat. Of course, we write of these things without comparing M. Desgoffe's works with those of most modern painters of his class; he is immeasurably their superior: it requires a Titian, Da Vinci, Turner, W. Hunt, a Rembrandt or a Velasquez to do perfect justice to "still life." M. Desgoffe paints quite as well as most of the Dutch masters in still life of the seventeenth century, to whom he seems always to be looking. His two pictures here characterize him in their very titles; No. 819 is called *Cristal de Roche, Agate de Benvenuto, Marotte, Livre d'Heures de Marie-Stuart, dessin de Louis XVI., éventail de Marie-Antoinette; du Musée du Louvre*. This is a brilliant higgledy-piggledy; enough to tax any powers except those of a Turner or a Rembrandt. Hardly less so is No. 820, *Gibier, Sarcelle, Pluvier, Bécassine, Citron, Tapis de Velours Bleu, Agate et Jaspe*. Art is such, that W. Hunt made more out of a smoked herring, Turner out of a dead mackerel, Velasquez out of a broken flower, Rembrandt out of a disembowelled pig, than M. Desgoffe could produce out of even the crystal floor of the Seventh Sphere.

The subject of the next picture in our notes is painful; it is treated with appalling force by M. P. D. Philippoteaux; the title is, *Victimes d'une Invasion de Barbares dans les Gaules; V^e Siècle* (2254). We are in a village street, or rather surrounded by a small group of houses, the intervals of which show a road, open country, trees and rude cultivation. There is nothing new in the scene which the picture presents, and it has been seen in actuality during our own time,—quite lately it was considered no desecration to the name of liberty that such scenes should occur. Not once only, nor on a single continent, have such things been in these days as appear here, where, by a ruined house, burnt and torn with savage waste, lies an old woman, grieved past weeping, holding her fair daughter, who has been bound, but now, with eyes glazed and beyond shame, lies naked and dead in the dusty, blood-stained road. The old mother alone lives; the men are slain; the raiders drive off the cattle. The painting of this picture is rather brownish,—at least, it appears so in the Salon, however it may look elsewhere. The drawing is generally good; the composition excellent; the expressions intense, unchallengeably suitable and movingly pathetic. In all this is a piece of fine artistic workmanship.

Far inferior to the last, but strongly marked by the French faculty of telling a story with vigour and, as musicians say, "expression," is *La Nuit de Solferino* (2341), by M. P. A. Protais. There is this difference between what we have ventured to style the "French faculty" of telling a story and that which obtains with us, in the minds and works of painters of a similar rank to that of M. Protais. One may not accept his conception of a subject; we may in fact utterly reject it; it may be weak, strained, violent, but it is rarely vulgar, and never stupid. It scarcely ever happens that a tolerable French designer does not prove by his work that he has had clear prevision of his subject, also that his picture was formed in his mind before the beginning of the painting, and his technical powers being respectably facile, he proceeds without hesitation, although by no means

without toil and errors, to depict his already existing ideas. The result is marked in thousands of pictures here, be they fine, good, indifferent or even bad. Each work is homogeneous, so to say, in conception, expression and execution. Whatever elaboration may characterize them, be it little or great, they generally have the unity and spirit, at once rapid and comprehensive, which distinguishes an artist's first sketches. They go to the point, and tell their stories with a vitality which is rarely found in the pictures of deliberative, experimentalizing, hesitating Englishmen, who if they have an idea rarely fail to let it evaporate in the process of turning a sketch into a series of studies, and grouping (this is commonly the exact nature of the process) a series of studies into a picture. A result of the latter mode is visible in scores of works at the Academy Exhibition: there are figures on the canvases, certainly; but, like a company of actors strange to each other, they do not move with one accord, and not unfrequently they seem to be unconscious of each other, and to perform at the spectator in dumb show. On the other hand, M. Protais, who is but a poor painter, but who can express his idea with considerable spirit, had at starting what may be called—we care not if it be correct or false—a concrete notion of Solferino. He has given it thus: a long, shallow valley stretches to the right, with one of its rising sides turning to show, if we may say so, its shoulder to us. A few shrubs, scant foliage, and sparse herbage mark, if they do not cover, this vale of death; the foliage thickens as the height on our left recedes, and the scrub seems to be denser in the distance than in front; but one can hardly be sure of this, for the moonlight does not penetrate the mist which lies on these slopes—the shroud of many thousands of men: into the shadows one hardly dares to look, lest they should move with creatures in agony, horses and men. There is enough of these at the foot, where shadows of creatures, dead or torn, or cringing and creeping wofully, mix with arms, musical instruments, shrubs, stones, still shot and exploded shell. So much for the past: for the present, there is, far off on the hill, a long series of red dots, diminishing as they recede; the watchfires of the victor, half-subdued and reddened by intervening vapour. The very moonlight is cadaverous, dimmed, and unlustrous.

THE ROMAN EXHIBITION.

(Second Notice.)

THE objects belonging to Pope Boniface the Eighth have a different origin altogether; the previous works of St. Leo and Innocent the Third were, in a great measure, Eastern in their manufacture and character; those of Boniface the Eighth (A.D. 1294 to 1303) are purely Northern. The cope and other vestments belonging to the Pontiff are worked in fine gold thread upon a base of coarse linen cloth; in many parts the gold has worn away, and has everywhere lost its brilliancy. Their interest consists in the peculiar treatment of the subjects; the designs are enclosed in large circles and quatrefoils; they correspond so exactly with the rich mosaic stained glass of the thirteenth century found in the churches of France and England, that it is difficult to believe that they had other than a common origin. The counterparts of this conventional mode of treating sacred subjects,—the forms of the foliage, the minor details of the work,—are all to be found in the fine windows of the Sainte Chapelle in Paris and in similar works in some of our own cathedrals. It is known that English workers in embroidery had a great reputation from an early period, and it is far from improbable that these vestments had an English origin. The mitre of Boniface is also shown: this is of the low, peculiar form in vogue at that time, and differs widely from the towering masses now used by the Fathers of the Council at the present day. The material is of fine twilled linen, decorated in front with effigies of St. Nicholas and St. Thomas of Canterbury, the ground being powdered with crosses, stars and crescents in gold. The pastoral staff and reliquary of the same Pontiff are composed of Limoges *champlevé* enamel, and very well

preserved; thus completing the episcopal equipment of an Italian prelate with works, in all probability, fabricated in France and England during the thirteenth century. There only remains to notice a piece of embroidery, also from Anagni, in the form of an altar-frontal or antependium: it is worked on a fine linen ground, with the design most carefully painted before the orphreys were added. It represents the Crucifixion in the form of an *arbor vite*; the branches of the Tree of Life terminate in medallions of the apostles and saints, who all point towards the Saviour as the life-giving power. Over the Cross is represented the pelican feeding her young from her own breast. This example differs in treatment and make from all the rest; it is probably Italian work of the thirteenth century. A band of orphreys, bearing shields of arms, is added; but this possibly did not form any part of the original work.

The treasury of the great Basilica of St. John Lateran can only produce two objects of archaeological interest; they are processional crosses of considerable size. The earliest may date from the seventh century, it is in the form of a Greek cross, with the lower limb slightly elongated, and covered with plates of repoussé silver, and gilt. The principal subjects are, the Creation of Man, the Fall, and the sacrifice by Abraham. These are in high relief, and are enclosed within circular medallions which encrust the cross and vary its outline. This is an interesting example of early working in metal; a somewhat similar object is preserved in the Cathedral of Ravenna, dating from the sixth century. The other cross is of similar form, and was probably copied in some measure from it; it bears the date 1451; it has retained hardly any trace of Gothic character, and the workmanship is not remarkable.

The Pope has contributed a large number of chalices, mitres, &c., including the tiara presented by the Queen of Spain, also a chalice and monstrance bespangled with diamonds, representing an enormous money value, but having very little artistic interest. There is, however, one object worth recording, it is a Pax formed of a large sardonyx, with the Resurrection of our Lord cut in low relief; it is richly mounted in the Louis Quatorze style, and bears the royal arms of England, surmounted by a cardinal's hat, a relic in all probability of the Stuart family. Amongst the examples brought from St. Peter's, the only noticeable things are a fine crucifix and pair of candelabra in or-molu, of large dimensions, and in the style of the Renaissance, designed by Bernini. These were probably done at an early period of his long career.

The Prince Borghese has contributed a case with many artistic objects, principally of the sixteenth and seventeenth centuries. The most striking object among them is a set of altar furniture, consisting of a crucifix, candelabra and vases, formed of the richest emerald green Venetian glass, and mounted elaborately in or-molu, in the Renaissance style. The effect is good and original.

This fairly exhausts all the Art-treasures of the Exhibition, nor is there anything in the modern work of the Romans that in any degree supplies the place of those mediæval works which have now become so scarce in the land of their birth.

J. E. N.

THE MUSEUM OF ANTIQUITIES IN THE ALHAMBRA.

SOME time since it was stated by the Madrid press generally that a museum of the above character was to be formed and housed within the precincts of that hallowed spot, the Alcázar de los Alhamares, and that in due time and order the names of custodian, director, &c. would be announced to that unfortunately limited anti-political public who take interest in Iberian archaeology. It is some consolation to find that in spite of endless excitement, political bustle, squabble and bloodshed there yet remains an interest in such matters occasionally cropping to the surface in regenerate Spain, and that the small brotherhood dedicated to the cultivation of this taste desire above all to preserve from decay those numerous and intensely interest-

ing historical remains which lie thickly scattered throughout the length and breadth of the land.

There seems to be some difference of opinion as to whether it will be practicable to carry the idea into effect, the restored Alcázar being in the estimation of many unfitted for the purpose.

It is only just to the present Government to remember that when the late important and stringent decrees affecting Church property were issued, an artistic commission was appointed to represent the state, catalogue, and collect all relics and valuable antiquities remaining in the hands of the clergy, with a view to their ultimate agglomeration in one or more museums. Probably many valuable relics have long since "turned up" in the hands of those enterprising curiosity-mongers, who are always scouring Europe for Art-treasures, and many a sacristan has probably turned a penny as his share of the transaction.

According to the *Epoca* the question would appear to be whether the proposed collection of antiquities should be formed and placed within that portion of the Alhambra known as the Palace of Ferdinand and Isabella, and which we believe has been restored with great artistic care and taste, or whether such collection would not mar the effect and injure the restored "gypsum work" in the ancient palace of the Beni Nazar. In the mean time the Academies of San Fernando and of History, assisted by a judiciously-selected provincial commission charged with the preservation of the "historical monuments of Granada," have the matter in hand, and will probably not make up their minds very speedily; in fact, we fear that like many other important matters it will be consigned to that Spanish limbo, *Mañana*.

Fine-Art Gossip.

MR. WOOLNER is to execute, by request, a bust of Mr. Charles Dickens: he has the advantage of a mask which was cast for the purpose. Thus, another will be added to the noble series of likenesses of eminent men, for which posterity will thank this artist; it includes those of the Laureate, Mr. Browning, Mr. Carlyle, Prof. Sedgwick, Sir W. Hooker, Mr. Gladstone, the Rev. J. H. Newman, Sir J. H. Grant, Mr. Darwin, Sir B. Frere, Sir J. Brooke, &c.

THE so-called New British Institution contains a large proportion of unmitigated rubbish in its current exhibition of pictures by old and recently deceased painters: there are, however, a few which are worthy of attention. Among them there are the Triptych (11), ascribed to D. de Siena; the wings show capital figures of a Latin and a Greek bishop. The 'Annunciation' (15) is doubtfully ascribed to Fra Angelico. The piece of a fresco (23), called a portrait of Masaccio, by himself, looks genuine, and is certainly good. The meritorious but common German portrait (24), called a Holbein, is not by that master. A characteristically luxurious picture is an indubitable Titian (27), which has suffered slightly in cleaning; it is very interesting as a Titian. The 'Salvator Rosa' (39) is in that artist's manner, probably not by him. More doubtfully ascribed to Rosa is what is magniloquently called "A Magnificent Landscape" (48). A portrait of A. M. Schurman (51) is erroneously ascribed to Terburg. There is much fine handling in the anonymous 'Sleeping Infant' (83); this is worth four-fifths of the pictures here.

THE President and Council of the Institute of British Architects have issued cards for their annual conversazione, to be held in the rooms of the Institute, on the evening of the 22nd inst. At a recent meeting of the Institute the Honorary Secretary read a letter from Mr. Salvin, architect for the current works in Worth Church, Sussex, and the Vicar of Worth, satisfactorily explaining the alterations which are being carried out under the direction of the former, and adding, that the statements which have been circulated on the subject of those works are unfounded.

In a Gallery at 168, New Bond Street, may be seen a large selection from 1,500 photographs, which were taken in Rome and its neighbourhood

to illustrate the late discoveries and ancient remains of that city. They were made for Mr. J. H. Parker, who has recently discoursed upon them to the Institute of British Architects. Likewise an immense map of the Roman district, prepared to show, at a scale of three inches to the mile, Mr. Parker's conclusions about the courses of the aqueducts and great roads. A large proportion of the photographs as here displayed are expository of the construction, materials, details and positions of the more important aqueducts, and are strikingly successful in this purpose, although they are very inferior specimens of photography. They will interest the archaeologist and artist. Both of these classes of students will, however, be far more powerfully attracted by the series of photographs which, by the aid of the magnesium light, were procured from pictures and sculptures in the Roman Catacombs, and exhibit the mortuary decorations of the early Christians, the symbols of the persecuted faith, the affectingly simple appeals of the survivors.

THE workmen engaged last week in pulling down No. 48, on the south side of London Wall, about twelve houses from Moorgate Street, have come upon a section of the old City wall, built at this part upon piles, which were quite sound when taken up, and about 7 feet long. The Wall-brook evidently ran by the side of the wall at this spot, previously to its turning towards the Mansion House. A quantity of river silt has been removed. Many animals' bones have also been found in the excavation.

WE have received from Messrs. Adams & Francis 'Tam o' Shanter—a Tale,' and 'The Lament of Mary, Queen of Scots,' by Robert Burns. These are fac-similes by the photo-chromolith process, from the poet's autographs, and have the great advantage over ordinary fac-similes in being absolutely perfect,—not subject to ordinary errors of reproduction and transcription—errors which are inevitable. These are, literally, fac-similes; every dot, spot and mark of the dragging of the pen on the rather rough paper Burns used,—every blot, and even the signs, as it seems to us, that he used sand to absorb the superfluous ink ere turning a leaf, so that the MS. has a curious granulated appearance,—are here. The text of 'Tam o' Shanter' is fine, bold and clear—a complete transcript; doubtless, that which was sent to the printer. Letter-press copies of the poems are attached, and a brief introduction by Mr. Moy Thomas.

It is rumoured, but we hope incorrectly, that the Crystal Palace Company is going to let the most secluded and enjoyable part of its grounds for building purposes.

MESSRS. CHRISTIE, MANSON & WOODS sold on Saturday last the under-named pictures, the property of P. L. Hinds, Esq.:—G. Schalken, A Girl standing before a Mirror, 106*l*. (Carstangen).—D. Van Tol, A Man at a Window lighting his Pipe, three figures in a room in the background, 139*l*. (Colnaghi).—Everdingen, A Waterfall, with Figures, 138*l*. (G. Phillips).—Zurbaran, A Sleeping Dog, 50*l*. (Colnaghi).—J. B. Weenix, A Boy with a Swan and Dog, in a Landscape, 90*l*. (Holloway).—N. Berghem, An Italian Landscape, 68*l*. (Pearce).—A. Cuyp, A Summer Landscape, with a Gentleman on a bay Horse, another Gentleman by a grey Horse and conversing with a Woman at an Inn Door, 252*l*. (Newman).—A. Van der Neer, A Dutch Village on a River, with Figures, Moonlight, 105*l*. (Seguier).—J. Wynants, A Landscape, Sportsman Halting, a Man and a Woman on a grey Horse, 504*l*. (Newman).—J. B. Weenix, A Garden Scene, Spaniel, dead Peacock and other Birds, 210*l*. (Hughes).—J. Ostade, A Dutch Village, Figures and Horses, 346*l*. (Williams).—Rubens, Ceres and Pan, with Fruit, in a Landscape, 105*l*. (Phillips).—B. Garofalo, "Noli me tangere," 79*l*. (Colnaghi).—P. Potter, A Boar Hunt, 840*l*. (F. Fisher). On the same day the same auctioneers sold the following picture, the property of the late Rev. R. R. P. Mealey: Murillo, Ecce Homo, 136*l*. (Colnaghi).

MUSIC

MUSICAL UNION.—LEOPOLD AUER, Second Time this Season, TUESDAY, June 21, with Ries, Bernhardt, Lubeck, and Miss Agnes Zimmermann. Quintet, B. Flat, Mendelssohn; Quartet, E. Flat, Schumann; Quartet in D, Haydn; Solo, Piano-forte. Tickets, Half-Guinea each, to be had of Lamborn Cook, Ollivier, and Mitchell, Bond Street, and of Austin, at St. James's Hall. J. ELLA, Director.

PHILHARMONIC SOCIETY.—Conductor, Mr. W. G. Cousins.—LAST CONCERT but ONE, MONDAY EVENING, June 20, 55, James's Hall, Eight o'clock.—Stalls, 1*o*. 6*d*. and 7*s*.; Tickets, 5*s*. and 3*s*. 6*d*.—Lamborn Cook & Co. 63, New Bond Street; Chappell's, Mitchell's, R. Ollivier's; Keith, Frowse & A. Hays; and Austin's Ticket Office, St. James's Hall.

JUNE 23.—THE LONDON GLEE AND MADRIGAL UNION (Established 1859).—Miss J. Wells, Miss Eyles, Mr. Baxter, Mr. Coates, Mr. Lewler and Mr. Land (Director).—will, by desire, give an EXTRA THURSDAY AFTERNOON CONCERT, at St. James's Hall, on the 23rd inst.—Tickets, 5*s*. 3*s*. and 2*s*.

SIGNOR CAMPANA'S 'ESMERALDA.'

It is in the interest of managers, artists and audience to discourage the production of new works. By the constant repetition of old operas, managers save the cost of new scenery and dresses, singers avoid the trouble of learning new music, and the fashionable public spare themselves the fatigue of receiving new impressions. It is only to propitiate the very few subscribers who happen to be connoisseurs, and perhaps to conciliate the journalists, rendered impatient by the necessity of listening night after night to the self-same operas, that managers begin each season by promises, seldom kept, of new things. It behoves, then, public writers to accept with gratitude the novelties which may be brought out in furtherance of their desires. On this account, we were favourably disposed towards 'Esmeralda,' in spite of unwelcome reminiscences of a former opera by Signor Campana, 'Almina,' brought out for Mdle. Piccolomini's farewell some ten years ago. The composer cannot complain of hard treatment at the hands of *prime donne*. Just as Mdle. Piccolomini is said to have insisted on the production of 'Almina,' Madame Patti is reported to have advocated the introduction of 'Esmeralda.' The latter work was originally brought out at St. Petersburg this winter, when Mdle. Volpini made a hit in the part of the picturesque heroine. Madame Patti, so far as she individually is concerned, has been equally successful; it remains to be seen, however, if her perfectly charming impersonation can blind her admirers, even for a few nights, to the imperfections of the medium through which her talent is made manifest. The subject of Victor Hugo's fascinating romance has tempted others than Signor Campana: to name but two, Mdle. Bertin essayed the theme about the year 1836—without success, although the *scenario* was constructed by the author of the novel, and an opera of the same title by a Signor Battista was brought out, with doubtful results, at Drury Lane about fourteen years ago. Signor Cimino, the writer of the libretto now being played, has taken strange liberties with the story—liberties which, under other circumstances, would have been unpardonable. For instance, he has utterly excised the character of Quasimodo—an unaccountable procedure, to which nothing else than Signor Campana's music could reconcile us. It is stated in the "argument" of the plot that Quasimodo has been considered "unsuitable for lyrical purposes." We would fain ask if it is not the lyricist who is unsuitable to the character? How is it that Quasimodo is more "unsuitable" than Rigoletto, the hero of Signor Verdi's best opera, or Danny Mann, idealized so nobly by Mr. Benedict in his 'Colleen Bawn'? We shall not, however, quarrel with Signor Campana for the omissions, however glaring, of his librettist, there being so much in his music to which, were it worth while, exception might be taken. Wherever a strong dramatic situation was to be musically painted, the composer has signally failed. In such emergencies his lack of natural inspiration and his want of scientific knowledge are betrayed to an equal degree. Not only does one movement never grow out of another, but one theme seems never to suggest a new thought to the author's unproductive muse. A prettily-conceived and effective symphony deludes the hearer into the idea that it is intended to

be the canvas on which other melodies are to be embroidered, when lo! the movement comes to a full close; the voices abruptly enter, to cease as suddenly; another subject is introduced merely to be discarded; and so the music drags itself along without growth, sequence or design, and hence a "patchiness" which, unsatisfactory from the first, soon becomes insupportable. Hence, too, perhaps, the first act strikes the listener as being much the best, and the last by far the worst of the four. A quartett in the opening scene, wherein the principal characters give harmonious utterance to their discordant feelings—after the fashion of the interlocutors in the famous concerted piece in 'Rigoletto'—is the most ably written "number" in the piece. But there are also several solos, which, although laying no claim to originality, may be occasionally chosen for concert-room performance. Esmeralda's tambourine song is brilliant and showy enough to be popular with many singers, and Phœbus's *brindisi* sufficiently vulgar to gratify any audience. The choruses are without exception commonplace—unless we are to except one sung by monks and nuns while shaking full purses and gloating over their gains. This enjoyed the distinction of being hissed—an instance of critical acumen seldom exhibited by the audience of an English opera-house.

Madame Patti was doubtless tempted to choose this opera by the conviction that the part of Esmeralda would suit her to a wish. She has never indeed sung with more facility and finish, and never looked more bewitching than in her bright gipsy dress. She acted, too, with intense earnestness, and if the audience cared little about the fate of Esmeralda Madame Patti was not to blame. The part of Estrella, mother of the heroine, has been elaborated, and Mdle. Scalfi's fine voice did justice to the sombre music allotted to her; Signor Naudin, the Phœbus of the opera, sang carefully, as usual; and Signor Graziani as Claude Frolo was more successful than he has been in most of his recently assumed characters. The costumes and appointments leave no loop-hole for criticism, and as much care has been expended on 'Esmeralda'—as if it were likely to succeed.

CONCERTS OF THE WEEK.

DR. WYLDE is a bold man; else would he not have dared to bring out the Abbé Liszt's 'Legend of St. Elizabeth' at his last concert of the season. The 'Legend' has been more than once referred to in these columns—but guardedly; for while it has been unhesitatingly condemned by many critics, it has been extolled to the skies by the large party of worshippers who, believing in the divinity of Herr Wagner, look upon the Abbé Liszt as his chief prophet. We would fain speak with respect and deference of the greatest executive genius of the age, but, to say sooth, we feel some difficulty in expressing in at all temperate language the sensations awakened by a first hearing of 'St. Elizabeth.' If the work had been written, according to a musical scale totally at variance with that in use in civilized Europe, the effect could scarcely have been more appalling. It is idle to criticize, according to the generally accepted canons of criticism, a work composed in defiance of them. If we ventured to suggest that much of the 'Legend' was to our ears hideously cacophonous, the disciples of the new school would probably maintain that every chord was dictated by a subtle meaning, and that to penetrate the order in disorder of the master's design is given to none but the humble believers in his genius. To us, whose faith it is that every work of Art should in itself be beautiful, such arguments have no force. We are, at all events, not alone in our judgment; for the conclusion of the first part of the 'Legend'—all attempted on this occasion by Dr. Wyld—was followed by a volley of hearty, unmistakable hisses. Mdle. Tietjens laboured hard at her thankless task; Herr Stockhausen declaimed admirably; and the choruses, sung in German, were given, to quote the words of the programme, "with a result as satisfactory as could be anticipated." It was

right to give the Abbé's oratorio once; it would be absurd to repeat it.

This week's Musical Union concert was excellent, alike in selection and performance. Schubert's exquisite D Minor Quartet, Mendelssohn's posthumous Andante and Scherzo, and Schumann's Quintet in E flat, were all remarkably well played. Herr Auer has gained in fullness of tone and decision of playing, and he now exhibits an enthusiasm which used to be foreign to his style. Why cannot Mr. Ella allow his artists to make their own way with the public, unimpeded by his damaging puffs? Of the violinist, M. Jean de Graan, he actually writes in this week's programme, "I regret to state that his rapid and sudden growth (measuring six feet in height—seventeen years old) gives cause for uneasiness in respect to his health.—J. E." No wonder that many artists object to being described in this fashion—as though they were horses entered for a race.

Madame Auspitz-Kolar's benefit-concert demands a word, inasmuch as the clever pianiste, besides proving her capabilities in all kinds of music, from Beethoven to Liszt, introduced an interesting Suite in A minor, by Rameau, whose quaint and always graceful movements are too much ignored. The majority of benefit-concerts—from Signor Ardit's monster entertainment to modest evenings in the Beethoven Rooms—need no mention here.

Musical Gossip.

TOURISTS who do not care to drink to the very dregs the amusements of the London season may like to know that the first performance of Herr Wagner's 'Walküre' is announced for the 26th of June at Munich.

THERE is to be a series of "model-performances" of the same composer's operas at Weimar from the 19th to the 29th inst. Frauen Malling, Reiss and Brandt, Herren Niemann Nachbaur, Gunz, Scaria and Von Milde are all to take part in this glorification of the prophet of the future.

M. FÉLICIEN DAVID has written some new ballet-music to 'Lalla Roukh' for the benefit of a young *dansseuse* who is to appear in this week's *reprise* of the opera. M. Montaubry, who used to sing so charmingly in the principal tenor part, and who since then has unsuccessfully tried management, is to re-appear on the boards of the Opéra Comique in a round of his best characters.

MDLE. KRAUS is said to have been engaged by M. Perrin for the purpose of appearing at the Grand Opéra in M. Mermet's 'Jeanne d'Arc.' Personally at least she is well suited to the character, and she has much dramatic energy.

M. OFFENBACH is as popular in his native as in his adopted country. After a run of fifty nights, 'La Périchole' has been withdrawn from the Friedrich-Wilhelmstadt Theatre to make way for his 'Vert-Vert,' played in Berlin as in Vienna under the title 'Kakadu.' 'Vert-Vert,' by the bye, is far more graceful than most of the Offenbachian works which have taken root in our friendly soil.

RICCI's 'Follia a Roma,' a bright, animated and amusing opera, much more spontaneous than the better-known 'Crispino e la Comare,' has had a run lately at the Teatro Nazionale, of Genoa. It has been succeeded by 'Il Cadetto di Guascogna,' an opera buffa, by Ferrari. We commend 'Une Folie à Rome' to the notice of London managers.

MADAME CLARA SCHUMANN has been nominated Honorary Member of the Royal Academy of Music in Stockholm. The Grand Duke of Hesse has, we read, sent to Herr Betz, the singer, the golden medal "for Art and Science." We are not sure that these distinctions confer any great amount of *kudos* on the recipients, but the prodigality with which orders are scattered among foreigners is in startling contrast to the rigid care exercised in their distribution among English artists.

MR. J. TOWERS is preparing for publication a memoir of Beethoven, based upon Schindler, Ries, Wieseler and Thayer, to which will be attached an exact chronological list of his works. Considering the confusion that attends the chrono-

logy of the composer's works, this list ought to be valuable.

THE death at Copenhagen of Johan Ole Emil Horneman—composer of the once popular Danish song 'Der Tappre Landsoldat'—is just announced.

WE observe an announcement of the death of Adolph Hofmeister, editor of the most complete musical bibliography extant. Shall we never have a complete catalogue of English music?

DRAMA

THE ADELPHI THEATRE.

AN English version of Molière's 'Le Malade Imaginaire' was produced on Wednesday night at the Adelphi, under the name of 'The Robust Invalid.' Argan, the hypochondriac, was personated by Mr. Vining in a way which showed he had given attentive care to the part; and the other characters were all satisfactorily sustained. The occasion was selected for the *début* of Miss Florence Terry, who made her first bow to an audience as *Louison*, second daughter of Argan, a part which she sustained charmingly. The house received her with unbounded applause. Altogether, the production must be pronounced a success, and, with some slight curtailment, the piece may be expected to have a long run.

LE THÉÂTRE FRANÇAIS.

IN producing the 'Maurice de Saxe' of M. Jules Amigues and Marcellin Desbouts, the Comédie has ventured on an experiment such as it rarely makes, that, namely, of performing a work by untitled dramatists. The reluctance of the committee of management to go from the beaten tracks and earn by the opportunities afforded to rising authors the subvention accorded it in part for this purpose is in Paris a subject of constant complaint. In the present case difficulties innumerable were placed in the way of the performance of the new drama, and those are not wanting who assert that to certain of the "secrétaires" the triumph is more of a disappointment than a gratification. 'Maurice de Saxe' is a romantic play, with a loose intrigue, and much unnecessary dialogue. It is interesting, however, and contains some effective situations. A well-known and scandalous intrigue, in which the Marshal, aided by the power of the king, and, one might almost say, by that of the Church, triumphed over the virtue of Madame Favart, the well-known actress, supplies the plot. Favart, beguiled by the Marshal, brings his wife to the camp wherein he with his troop is performing. Learning too soon the purpose for which her presence is required, Madame Favart flies to Brussels, whither on account of an engagement now imminent her lover cannot follow her. Act II. shows Madame Favart in Paris after her successful *début* at the Comédie Italienne. Favart, aided by his friends, succeeds in defeating a scheme of the Marshal to carry off by force the object of his persecution. Madame Favart escapes, and another actress allows herself to be arrested in her place. In the third act, the Marshal, furious at repeated defeats, has obtained possession of Madame Favart, and has taken her to the Château de Chambord, with which the King has presented him. Favart finds no other means to save the honour of his wife, now so seriously menaced, than bringing Maurice de Saxe face to face with his arch-enemy the Prince de Conti. This accordingly he does. A duel follows, in which the Marshal is slain. The real issue of the intrigue was, of course, different, the brutality with which it was conducted reflecting highest discredit upon Maurice de Saxe. For the death of the Marshal in a duel a measure of warrant is afforded by historical tradition. M. Got played M. Favart and M. Maubout Maurice de Saxe. Madame Victoria Lafontaine gave a colourless representation of Madame Favart.—For the 264th anniversary of the birth of Corneille, 'Polyeucte' and 'Le Menteur' were played. Some verses by M. Louis Ratisbonne, entitled 'Le Pays des Ames,' were delivered.

Dramatic Gossip.

On the withdrawal of 'Mary Warner' from the boards of the Olympic, a new drama, founded on the romantic poem of 'Undine,' and written in verse by Mr. Robert Reece, will be produced.

'HOME'—Mr. Robertson's version of 'L'Aventurière'—has been revived at the Haymarket, with Mr. Buckstone's comedietta, 'Married Life.'

MR. BYRON's drama, 'The Prompter's Box,' has been produced at the Standard Theatre with a cast differing little from that with which it was played at the Adelphi. A drama, with the suggestive title of 'A Death Trap; or, the Catpaw,' has been produced at the Grecian.

SOMETHING like stagnation has recently prevailed at those of the minor Parisian theatres which remain open. Mdlle. Déjazet has taken a farewell of the public at the house which bears her name. The *adieux* of actresses are often repeated, and we shall look forward to the speedy re-appearance of an artist who has once and again shown herself indomitable.—At the Théâtre de Cluny, 'Les Sceptiques,' of M. Félicien Mallefille, has been revived, with M. Laferrère and Mdlle. Thèse in the principal rôles.—The Ambigu Comique is hurrying the rehearsal of a new drama, 'Le Passeur du Louvre,' the authorship of which is attributed to MM. Jules Dornay and Léon Fournier.—'Le Dernier Déjeuner de Garçon'—a one-act comedy, by M. Dumay—is in preparation at the Folies Marigny.

THE Odéon will re-open with a comedy by MM. Fousier and Charles Edmond, entitled 'La Baronne.'

THE Théâtre Déjazet—re-christened the Folies Nouvelles—will shortly re-open, under the management of M. Manasco.

HERR J. WAGNER, the well-known Viennese actor, is dead.

SIGNOR QUINTINO CARRERA, the brother of the author of 'La Quaderma del Nanni,' has written a comedy entitled 'I Pensionarii d' Monsù Neiro,' in the Piedmontese dialect, which has been received with much favour by the press and the public of Milan. Two other comedies by the same author, 'Agnès' and 'Le due Strà,' have also been very successfully performed by the Toselli company.

'LA PREDILEZIONE,' a comedy by Signor G. Ristori, has obtained for its author a prize of 500 lire, awarded to it by the Philodramatic Society of the 'Fidenti' at Florence.

MR. WALTER MONTGOMERY has reached San Francisco, and has appeared in 'Hamlet.'

A LARGE American Horse-Circus Company, with a tent to hold 4,000 persons, has passed through for the same destination, as well as the Spanish Opera Company. The Pacific regions of South America, through the growth of wealth, are becoming generous patrons of the drama, and are also employing an Italian Opera Company and a French Vaudeville Company, besides what companies are in Chile.

ANTIQUARIAN NOTES.

Who was Deormanne?—I am much obliged for the information communicated by Mr. French; but, as I conceive, we have not yet reached the bottom of the subject. No hint has been thrown out to account for the retention by the Corporation of a charter granted to Deormanne, as if it were an important document belonging to the City. The Lord Mayor of London, rightly or wrongly, is called Lord of Finsbury: it appears that a son of Deormanne became a Prebendary of St. Paul's; and we know that the vast Finsbury estate was lately held by the Corporation as a lease of prebendal property. Is it known to what prebend Algar, son of Deormanne, succeeded? A. HALL.

TO CORRESPONDENTS.—J. J. C.—C. F.—A. L. & Co.—W. G.—F. C.—J. S.—A. S.—P. M.—Dr. E.—Author—received.

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